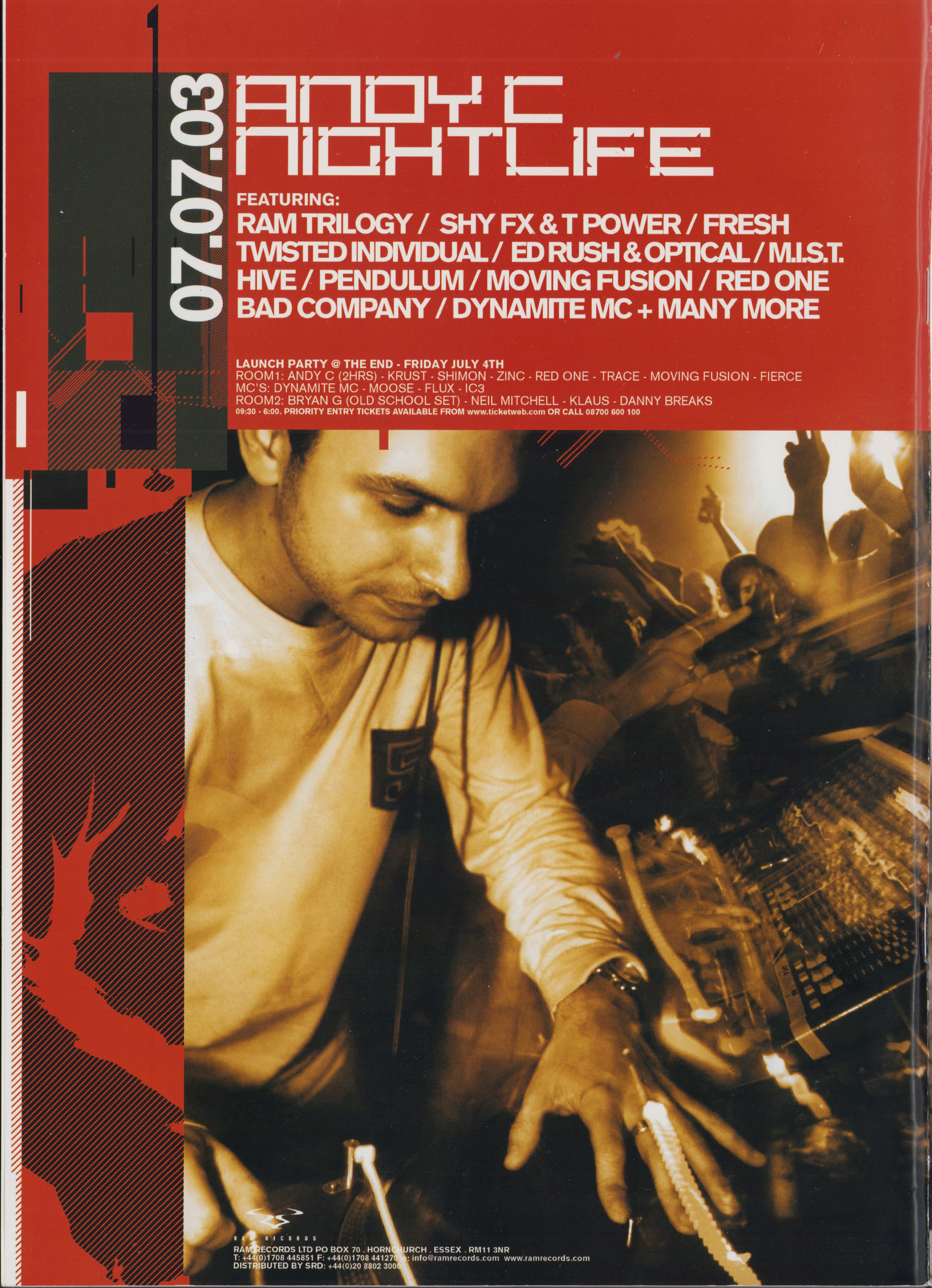
07.07.03
ANDY C
NIGHTLIFE
FEATURING:
RAM TRILOGY / SHY FX & T POWER / FRESH
TWISTED INDIVIDUAL / ED RUSH & OPTICAL / M.I.S.T.
HIVE / PENDULUM / MOVING FUSION / RED ONE
BAD COMPANY / DYNAMITE MC + MANY MORE
LAUNCH PARTY @ THE END - FRIDAY JULY 4TH
ROOM1: ANDY C (2HRS) - KRUST - SHIMON - ZINC - RED ONE - TRACE - MOVING FUSION - FIERCE
MC'S: DYNAMITE MC - MOOSE - FLUX - IC3
ROOM2: BRYAN G (OLD SCHOOL SET) - NEIL MITCHELL - KLAUS - DANNY BREAKS
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ATM
ISSUE 56 £3.29 MAGAZINE
THE WORLDS LEADING DRUM & BASS MUSIC & CULTURE PAGES
7.50
mampi swift
'I don't make music for people to chill out to'
Photek
Digs in his crates
Soul II Soul
back II the Africa Centre
John B
Studio & hairdressing tips
MC Pitman
Tea, Hob Nobs & coal mines
Kamanchi
'Lets take it back to the old skool'
Ed Rush & Optical
The Original Dr Shade cures the virus
Shy FX & T Power
'We always wanted to make party music'
Plus Uncut / London Elektricity
DJ Hazard / The Nextmen / Blue Skin
Defunked / Klute / Industry Records
IF YOUR CD IS MISSING PLEASE CONSULT YOUR MAGAZINE PUSHER
COVER TWO OF TWO

ATM

editorial / droppin lyrics

With the sun blazing through the window and the thought of an intense 24 hour magazine design session on my mind I get to the final piece of the puzzle for this issue, the intro...

So, couldn't be happier with the re-launch of the magazine back in March, nothing but positive vibes. We have a lot planned for the brand over the coming months: we will be rolling out the tour indefinitely, there's more merchandise on the way and we plan to get deeper into the whole web thing including features from our sister publication, based in Australia - ATM Oceanic. There'll also be a collaboration with one of the larger online media portals, to be announced soon. Content wise you'll notice a few changes inside, we need your feedback on this as there are more to come over the coming issues.

So what's inside this issue then? There are some real hefty projects hitting the streets at the moment. Big album releases from the likes of Kamanchi, Blue Skin, Ed Rush & Optical, Industry, London Elektricity, Defunked, Klute, Soul II Soul and The Nextmen - we caught up with the lot of 'em to see wha' gwaan!!!

Also, we just had to pay a visit to Pitman, this guys lyrics have had us in fits for months now. On top of this it was only right that we brought John B in to show you how to create the perfect karma in your studio. You'll find all this inside plus a couple of treats besides...

Stuck to the cover this issue you'll find a CD from the ginger warrior himself - Red One, short of an MC this time I will add.

Regarding the MC dilemma on last issues covermount - The music-to-mic ratio problem was totally out of our control. The CD was mixed down and mastered by a third party and time restraints meant that we didn't get to give it the final check before it went to press.

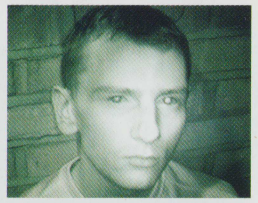
This problem has now been sorted and you can download a 14mb (wma) file with the correct levels at www.newvision.org/atm and click on the mix option.

You have our word that we shan't spoil your cover CD experience with a blunder like this again. Friction & IC3 will be back in a couple of issues for another mix...

Anyway, enough from me, enjoy the mag and we'll speak next time. Jay Frenzic

features

018. London Elektricity
021. Nextmen
023. Klute
026. Swift
031. Blue Skin
036. Ed Rush & Optical
039. Hazard
042. Kamanchi
054. Shy FX & T Power
057. Defunked
067. Soul II Soul
073. Industry Records
078. Uncut
082. Pitman



the music

032. Charts
046. Threadz
048. Studio - John B
049. D.I.T.C - Photek
065. All Star Reviews
068. Drum & Bass Reviews
074. Beatz
075. Hip Hop
076. Albums

and then some

007. Whas Up
013. Cover CD details
014. Graffix
051. Equipped
060. Where its @
060. Club Reviews
080. Subscriptions
081. Who Shot ya?

ATM issuefiftysix

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Editor: Jay Frenzic. Asst Editor: Dave Fobia. Art Editor: Protean Productions - www.ptplondon.com. Photography: Georgina Cook, Jamie Simonds. Front Cover: Mampi Swift (Jamie Simonds). Features: Mark O'D, Swax, Ben Sumner, Guy Brickley, Catalyst, Neil Hutchinson, Laurent Fintoni. Record Reviews: Kingsley Marshall, MK1, Guy Brickley, Killa B, Shodan, Kontrol, Frenzic, Escher, Melissa, Sireman. Club Reviews: Francesco Caccomo, Jesse Mann, Static.

Specialist Distribution: SRD, London · Tel: 020 8802 3000
Specialist Distribution: WWMD, Birmingham · Tel: 0121 788 3112
Newstrade: Warners Group, Bourne, Lincolnshire. Tel: 01778 393 313
Published by: ATM Music Ltd.

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Disclaimer: While everything is made to ensure the information in ATM is correct, changes can occur which affect the accuracy of the copy, for which ATM hold no responsibility. The opinions of contributors do not necessarily bare a relation to those of ATM Music or ATM's staff. The publishers disclaim liability for these impressions. In fact we deny everything.

"TWIST 'EM OUT" RELEASED 16TH JUNE 2003 | "HERE COMES TROUBLE" RELEASED 30TH JUNE 2003

TOV56 DILLINJA "TWIST 'EM OUT"
(ORIGINAL MIX & DYLAN REMIX)

TOV56R DILLINJA "TWIST 'EM OUT"
(DJ FRESH DEIBC MIX & SKIBADEE VOCAL MIX)

TOV56CD DILLINJA "TWIST 'EM OUT"
(ORIGINAL MIX, SKIBADEE RADIO EDIT,
DJ FRESH DEIBC REMIX & KEATON REMIX)

TOVLP04CD
"HERE COMES TROUBLE"
60 TRACK TRIPLE MIX CD

TOVLP04
"HERE COMES TROUBLE" LP
(TRIPLE VINYL FEATURING SIX NEW REMIXES OF CLASSIC TRACKS BY DILLINJA, KEATON, CALIBRE, DOM & ROLAND, TWISTED INDIVIDUAL & D.KAY)

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NICKY BLACKMARKET - LOXY - PENDULUM (AUSTRALIA)
FRICTION MC'S 2SHY EKSMAN IC3 GQ FOXY

ROOM 2
JAY DA FLEX - HATCHA - ZED BIAS
ORIS J - YOUNGSTA
MC CRAZY D

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RENEGADE HARDWARE

OUT NOW
RH48 – RAIDEN "INFECTION" EP
OUT SOON
RH49 – KEATON "THE INVISIBLE MAN" EP
OUT SOON
RH50 – "PARANOIA" EP

RENEGADE RECORDINGS

OUT NOW
RR41 – "RENEGADE ROLLERS VOL. 2" EP

OUT SOON
RR42 – TRONIK 100 "YOU & ME" EP
OUT SOON
RR43 – "RENEGADE ROLLERS VOL. 3" EP

SATURDAY 28TH JUNE 2003

HARDWARE

RENEGADE HARDWARE

SOUND PROVIDED BY VALVE SOUND SYSTEM @ coronet E&Castle SE1 SOUND PROVIDED BY VALVE SOUND SYSTEM

GOLDIE • DILLINJA & LEMON D
ANDY C • DJ FRESH • DYLAN & TECH ITCH
LOXY & INK • TRACE • KEATON • FRICTION
MC'S GQ • RAGE • RHYME TYME • 2SHY • FATS • VERSE • AD • SP

ROOM 2 HOSTED BY CHOCOLATE
"PLAYING THE BEST IN HIP HOP & R'N'B"
DJ 279 / OLLIE TWIST & J'SON / AIR FORCE ONE
STEVE CLARKE / MAURICE / SHINOBI

ROOM 3 HOSTED BY late for work
An inspired blend of funky underground house and club classic
HAYDEN BAKER MANU
OLLIE SMILES

FORMATION

FORMATION 100 - PRESENTED IN 4 PARTS

1 FORM 12100 PT 1 (OUT NOW)
A: DISTORTED MINDS - WARRIORS
B: DRUMSOUND & BASSLINE SMITH - FALLIN

2 FORM 12100 PT 2 (OUT NOW)
C: HAZARD - NO 6
D: GENERATION DUB - DETONATE

3 FORM 12100 PT 3 (OUT JUNE)
E: TWISTED INDIVIDUAL - HEAVY METAL
F: ZEN - MINEFIELD

4 FORM 12100 PT 4 (OUT JUNE)
G: INFLUX UK - SING OUT
H: DJ SS - FINGERS

FORM100 CDLP (Released soon after FORM100 Part 4)
Mixed over 4 CD's featuring one track from every Formation release up to and including FORM12100, 1 - 4:

1 **OSTRO & LEVITATE** - FORM12001 - 25
2 **SIMON BASSLINE SMITH** - FORM12026 - 50
3 **DJSS** - FORM12051 - 75
4 **TWISTED INDIVIDUAL** - FORM12076 - 100

Formation Records forthcoming

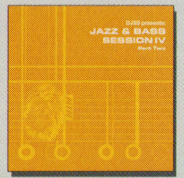
FORM 12101 (OUT JUNE 2003)
A: INFLUX UK - TAKE MY
AA: INFLUX DATUM - BACK FOR MORE (HIGH CONTRAST REMIX)

FORM 12103 (OUT AUGUST 2003)
GENERATION DUB
A: BODY SNATCHERS
AA: DONT F**CK WITH THE G DUB

FORM 12102 (OUT JULY 2003)
TWISTED INDIVIDUAL
A: BANDWAGON BLUES
AA: UNTITLED

FORM 12104 (OUT SEPTEMBER 2003)
TWISTED INDIVIDUAL present
'TOOLED UP!' - THE REMIXES
A: GIMP MASK
B: CRAP RINSE OUT (featuring APB)
C: TRENCH FOOT (INFLUX UK remix)
D: BITCH MUZZLE

New Identity Recordings



NIR 12025 (OUT NOW)
JAZZ & BASS
VOLUME 4 - PART 2
A: PESHAY VS CO-ORD - GET READY
B: TWISTED INDIVIDUAL - PONY PLEASURE
C: GENERATION DUB - I CAN'T TAKE
D: NU-TONE - JAZM

NIR 12028 (JULY 2003)
JAZZ & BASS
VOLUME 4 - PART 3
A: SS & ABSTRACT - SEX IN SPACE
B: COMMIX - LIVE FOREVER
C: KALEIDA - SLIDE OUT
D: GREG PACKER - SUPERGRASS

NIR 12026 (JUNE 2003)
NU:TONE
A: WHAT GOES AROUND COMES AROUND
AA: DON'T GO CHANGING

NIR 12027 (JULY 2003)
KALEIDA
A: SPLIT
AA: STRESS RELIEF

NIR 12029 (AUGUST 2003)
COMMIX
A: SOMETHING BETTER
AA: ALL YOU NEED

Re-Formed Recordings

REFORM004 (OUT NOW)
GENERATION DUB
A: GHOST BUSTERS
AA: MONSTER SOUND

REFORM005 (OUT JULY)
REFORMATTED - VARIOUS ARTISTS
A: TWISTED INDIVIDUAL - COCK SNOT
B: DISTORTED MINDS - FEEL
C: GENERATION DUB - CONTACT
D: ZEN - SIDEWALK

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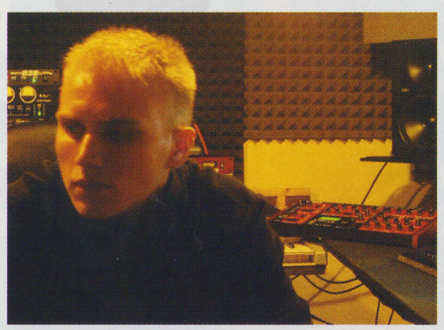
the word on the street

DSCI4 - SPY TECHNOLOGIES 2



Trace's mighty DSCI4 have a stack of beats about ready to drop. In the shops now is DSCI4 #007 Chris Su 'Undying' b/w '10 Forward', this is followed by Crossfire's 'Counterforce' / 'Firebolt' and then 'Something Sick' from Paul B & Subwave. The long awaited DSCI4 #10 EP see's Illskillz take control, with mixes of Chris Su's 'Astrosine', Sta & Paul B's 'Come Closer' and his interpretation of Trace's 'Mutationz', Chris Su also touches Illskillz 'Cranium'. Late July see's the main course - 'Spy Technologies 2 - Battlefield' and as with their last long player there is a world of vinyl's to accompany. The main album is 6 piece vinyl and features tracks from DSCI4 regulars Chris Su, SKC, and Paul B alongside some tasty little numbers from Fresh & Trace and Fierce & Optical respectively, and what DSCI4 product would be complete without a mix of "Mutant"? **D-Kay** gives us "Mutant Closure", there will also be a 4 piece sampler with an as-yet-unconfirmed tracklisting. Friday Aug 29th see's the crew hit London's Fabric for their first DSCI4 night at the club, with Distorted Minds, D Kay, Teebee, Matrix, Trace, Fresh, Grooverider, SP MC, Eksman, and Rymetyme.

INDUSTRY RECORDS

Industry is firing on all cylinders at the moment with the Industrial Revolutions CD mixed by none other than The Usual Suspects having just gone into the shops at only £4.99. This is soon to be followed by the Industrial Action LP in June, featuring tracks from the likes of Total Science, Calibre and Universal Project. It also features two tracks from newcomers Hold Tight. Following the album they've lined up a series of Davide Carbone 12"s; moving away from the trademark split 12" for the first time with 'Dum Dum' and 'Get Down'. Davide Carbone is now signed to Industry and will be releasing an artist album on the label sometime in 2004. Also this year watch out for the massive 'Riverside' from the Irish trio - Calibre, Beta 2, and Zero Tolerance. This will be backed with another smasher from Hold Tight 'Give It Up'. Also from the React D&B department you can look forward to the third installment of the critically acclaimed 21st Century Drum & Bass series mixed by Ram Records' - Red One and in-house crew **Chris Industry** and Killa B. It features tracks and remixes from the likes of Ed Rush & Optical, Bad Company, Ram Trilogy and more; spanning the full spectrum of d&b. Later in the year watch out for the second Drum & Bass Arena album, again mixed and compiled by none other than Andy C. This is scheduled for Sept - watch out for more info on that one soon.

BREAKBEAT KAOS - ADAM F & FRESH TEAM UP!

The West London based phenomenon that is BC Recordings alongside blonde wonderkid **DJ Fresh** have a whole pile of goodies in the offing. Firstly, The Breakbeat Punk imprint has teamed up with Adam F's Kaos label for a series of rather special releases. The first of which will be an EP featuring Fresh's 'Daleks' and 'Rock Demon', in the middle of the schedule of EPs there will be a compilation CD with many many treats onboard such as 'Foreigner', 'Temple of Doom', 'Circles rmx', 'Original Jungle Sound', 'Signal' and a tasty treat in the shape of a Dillinja remix of 'T Minus 10', depending on volume of releases there may also be some output on Breakbeat Punk and Kaos. Adam F & Fresh are also teaming up for a mix CD for August release on a Ministry subsidiary, this will be featuring a 'cream of the crop' selection from the last 52 weeks or so. The mighty Dogs on Acid.com website is having a makeover and some very exciting changes implemented over the coming weeks. Grooverider and Adam F are getting involved, and there will be full editorial content alongside the Dogs on Acid shop in conjunction with Chemical Records!! There are the DOA Sessions, where major players will be posting live on the forum for 30 minutes. You can also expect a tour from the trio which look set to be a bit of a monster. BC Authorized is finally set for it's debut release in the shape of D Kay's huge 'Barcelona', this is to come with mixes from High Contract, BC, vocal mix featuring Stamina and the original instrumental. The next release on BC will be an EP featuring the Hive & Dieselboy remix of 'Hysteria' and Dieselboy & Karl K remix of 'Grunge' amongst others. This will firstly be released on Dieselboy's System imprint in the states.

ATM MAGAZINE HAPPENINGS...

Games are one of the three fundamental pillars of drum & bass culture along with beats and greens, so we thought it was about time we stepped up the coverage. ATM Gaming is the new section coming to the magazine as of next issue (57); covering all formats of gaming but focusing on PS2 and X-Box software and hardware. This buff new section will be brought to you by Killa B, Carl (Usual Suspects/2 Sinners) and the man they call Callous; as well as a variety of guest DJ reviewers. If your down with kickin off in Vice City, can hit sub 40 on Tiger Woods, and have bust up the master league on Pro Evo 2 then you're already on the vibe. These ain't going to be no bog-standard magazine reviews; this is drum & bass style and games will be marked on how dark they are, and how sampleable they are, as well as the usual playability rating. Reviews are already under way of the heavyweight 'X-Men 2: Wolverines Revenge', and the new all action 'Indiana Jones' game so get ready. In addition to this we will be bringing you the Threadz section on a regular basis and dropping a bit more knowledge on the whole studio / equipment thing, cos we know so many of y'all out there are constructing beats - so we intend to break down a lot more equipment, software and techniques. Onto matters further afield, ATM launched it's Oceanic edition for Australia and New Zealand a few months back, and we will be featuring some of their content on the site over the coming weeks. ATM is made for your pleasure, so if there is anything you'd like to see (within reason), drop us a mail and we'll see what we can do...

NATIONAL ADVENTURE SPORTS SHOW

Europe's biggest urban sports, music and lifestyle festival, is back for its fifth successive year of action-packed entertainment. The National Adventure Sports Show (NASS) 2003 will be staged at The East of England Showground in Peterborough on Friday 4th July for three days of urban sports and live music acts; then at Bath and West Showground, in Somerset on Friday 18th July for two days only. This year godfather of the turntables and original mix maestro **Grandmaster Flash** is flying over to the UK exclusively for both NASS events. He will be tearing up the headline set with his trademark style alongside the UK's very own Blak Twang, as well as awesome breakin' from Bournemouth's unlikely titled Scarecrow Break Dancing Crew. The line up of action packed sports includes Skateboarding, Inline skating, biking (BMX & Mountain), Motocross, Snowboarding and much more. At the Somerset event you'll be entertained by Bristol Exposure's DJ Bunjy, Cridge and Vibe 101's very own Gerard, plus a live PA from Laid Blak all performing for your pleasure from 7pm till midnight.

The people at NASS have been kind enough to give us 5 pairs of tickets to their Somerset event in July for you lucky peeps. But it's not gonna be easy, we need photo's of y'all in your best retro b-boy attire, y'know - fat laced shell toes, Adidas tracksuits, garish colours, gold jewellery etc etc. For further info on the gig check www.national-adventuresports.com

FABRIC LIVE

June 2nd sees the release of Fabric live's 10th compilation in the series, this time supplied by the mighty Fabio. The guys have roped in Nottingham based Bent for #11 which will see the light of day on Aug 4th. Don't forget, the Fabric CD series' are available for a monthly fee of £6 when bought by subscription from fabriclondon.com.

LUCKY DEVIL

Lucky Devil Recordings continues its monthly shindig, Melting Pot, on the first Sunday of every month at Electricity Showrooms, Old Street. Future guests include Junior Cartel, Delta & Format and Blue Sonix as LDR represent the new school of D&B and beyond. For more info/demos contact info@luckydevilrecordings.co.uk or check www.luckydevilrecordings.co.uk

DYNAMIC RECORDINGS

New label Dynamic Recordings is aimed at the harder side of the DnB spectrum, the first release see's a South African and British collaboration. Metal Gear (aka Counter Strike) & DJ Impact 'Evil Eyes b/w 'Broken Crystal'. Distributed by Vinyl UK, for more info/demos contact dynamicrecordings@ntlworld.com

FACTORY RECORDS

Manchester's Factory Record shop will soon be on-line at www.facoff.com, specialising in a broad range of classic / hard-2-find and deleted oldskool / jungle / drum and bass - in the meantime all enquiries should be directed to: marksubliminal@aol.com

CYBIN LOCK IT DOWN!!

After more than half a dozen releases for Emcee / Just Noyze, two-some Cybin re-emerge on their own imprint, Lockdown. Cybin made an entrance onto the scene at the same time as Emcee with 'Roller' the first release for MC GQ's label, a tune subsequently remixed by Ray Keith. They now come with their own imprint, Lockdown Recordings with the 1st release 'Arab Streets' / 'Bad Dreams' at the end of June. Forthcoming contributions are due from Manifest, Clipz, Extreme Cause, Primary Force and Mesh. Cybin themselves have also produced a run of new material for Emcee and continue to promote Rotation at Bristol's Thekla.

INTERCOM

EZ Rollers' stable Intercom drop the 'Ten Love' EP by 60 Minute Man & DJ Touch in June. This will be followed in July by the first single from the 'Lickable Beats' compilation. Intercom will also be releasing its third new artist single this year going by the name of Weva, alongside some new EZ Rollers material. Check their site at www.intercom-recordings.com for promos and new releases.

AK1200

USA's mighty AK1200 drops his new mix CD for Lakeshore / Run recordings on June 10th entitled 'At Close Range'...

KLUTE

Klute has just remixed 'Remote Control' for Digital & Spirit and 'Rock' for Invaderz, 'Morning Light' remix is set to come out this year sometime on Timeless. Check www.commercialsuicide.org/ for more.

SINUOUS

Tech edged new-kids-on-the-block Sinuous Records have certainly kicked up a storm with their first three releases. Now they are getting ready to drop their 2nd EP in the shape of the Future Flavas EP - featuring tracks from Jarman, Audio Species and Atom. You can catch the crew live on www.loud-fm.com every Tuesday from 5-7pm (GMT) with head honcho Mr Kano showcasing both established and upcoming beats.

NEW VIBE RECS

New Vibe have a stack of releases ready to roll over the summer months from Neurotix 'Bristol Blue', Sappo 'New Dawn rmx', The X ft Mark XTC 'It's On You' and Kaleida 'Out Of Control'.

720° / BLAME

The mighty Blame is just about to drop release #007 on his own 720° imprint. Now away from Good Looking you can see the man flexing his production muscles a little more. The Asylum EP features "Asylum", "The Phoenix", "Amazon Girl" and "Bakura". Following this he drops "The One" and "From This Planet" again coming it a little heavier than before. For more info check 720-degrees.com

DECEPTIVE AUDIO

Keep 'em peeled for a new label entitled Deceptive Audio. First release should be dropping in October and they are currently in talks with Birmingham crew 3d Mode for some remix action. Click deceptiveaudio.co.uk for more.

BACK 2 BASICS

Birmingham's Back 2 Basics may have been a bit quiet of late but the crew have some beats in store for y'all over the coming months. JB's "No Competition" will be followed up by "Flight 411" b/w "Demon Eyes" from JB, seeing him team up

SOUL:R / SIGNATURE

We mentioned the April release of Soul:r's 3rd installment of the 'Soul:ution" series last issue. True to drum & bass form, this has been put back to June with the mix CD for the series coming in Autumn. July will see the release of M.I.S.T's excellent Beats International-sampling 'Jam Hot' b/w 'Outta Space' followed by Mist:I:Cal's 'Cold Halo'. Something that has been busting up floors for some time now is **M.I.**S.T's 'Barracuda', this is set to come out in June on their new label Revolve:r. This will be followed by a release from rising East Anglian star Nu:one with 'Do it, Feel It' b/w 'Vital Organ'. In related news Calibre's Signature imprint drops it's first release at the end of May - Calibre's 'Peso" / 'My Chance'. This is followed a month later by 'Makes me Wonder' b/w 'Got To Have You' and then 'Feeling Happy' as the third release. There's plenty more in the pipeline from the man such as collaborations with ST Files and remixes for Klute, Koop, Blue Book, Omni Trio, Jaheim, Black Rain and Badmarshe & Shri. Don't forget you can catch M.I.S.T.I.C.A.L (aka Marcus Intalex & Calibre) on their USA / Canada tour running from June 28 to July 13.

HOSPITAL RECORDS

After the immense success of the Billion Dollar Gravy LP from London Elektricity, the mighty Hospital crew come with a string of new releases. First up on the downbeat tip, is the sampler for 'Out Patients 3', which features exclusive tracks from Phuturistix (whose debut album drops in September), and Helsinki's Infekto, aswell as the classic piano track from Ultrasound - 'Latin 1/4', and 'Born To Synthesise' by L.E. and Liane Carol, lifted from the Gravy album. Catch the full 'Out Patients 3' release on CD or Double vinyl late June, carrying pieces from Darqwan, Swell Session, and Stateless, plus two recording debut's from Chris Finguz, and Brotherly, aswell as a neat Landslide mix of 'Cum Dancing'. Next release comes in the shape of **Cyantific**s infectiously retro '90' b/w 'All Points West'. Last but not least High Contrast delivers the massive 'Basement Track' complete with a re-touched version of that catchy-as-fuck vocal, a tight sample fuelled dub mix, and an acapella for the scratch crew. Oh, and don't forget to catch the stunning live London Elektricity Tour travelling the globe as we speak. For more info plug yourself into hospitalrecords.com

FUTUREBOUND

Shellsuit supremo **Futurebound** has been busy in the studio of late, joining forces with new producers Codek and Jaquan. His collaboration with Codek on 'Flatspin', and 'Get On Up' has just hit the shops. They've also just completed their remix of J Majik, Tim B & Gil Felix' massive 'Capeiro'. Meanwhile the talents of Futurebound and Jaquan have been morphed to form 'Billy Tha Kid' which will be available soon on the 'New Generation Part 2', triple pack, this series will be completed with a mix CD from the man himself later in the year. Late August sees the release of the massive 'Pitbull' EP with J Majik & Wickerman, and moving into September we see Codek roped in again for the slammin' 'Pied Piper' which was initially to be released on Valve, but now to be flagshipped on their own Ferry cross the Mersey Records.

RAM RECORDS

After the immense success of Andy C's last mix effort for his own RAM stable - 'RAM Raiders: The Mix', it is time for the next installment! 'Nightlife' is due on July 7th and this time acts as more of a compilation as he grabs 25 exclusive tracks including 'Neo' by Hive, 'Vault' by Pendulum, 'Bandwagon Blues' by Twisted Individual, 'Grudge Match' by Origin Unknown, 'Signal' by Fresh, 'Skittles' by Ram Trilogy, 'Feeling U' by Shy FX & T Power and 'Hotness' by Dynamite MC & Origin Unknown to name but a few.

The Launch party for 'Nightlife' will be held at The End on Friday July 4th with Andy C doing a 2 hour set. Alongside the rest of the Ram crew (Red One, **Shimon**, Moving Fusion) will be special guests Krust, Zinc, Fierce and Trace and hosted by Dynamite MC, Flux, Moose and IC3. For all those awaiting the massive 'Screamer', I am told it's due at the end on June!

The next Frequency release is by 2 well known producers under the new guise of Chameleon with tracks 'Miss Indian' and ' Spirit of the Earth'. Exile has signed a 12" 'Spanner in the Worx' & 'King Shredder', and Night Breed's 'The Theme' & 'Bad Feeling' both will be out in July.

HERE COMES TROUBLE

It's all go in the offices of the South London based Trouble on Vinyl Music group at the moment. What with the burgeoning chart success of Skibadee's vocal mix of 'Twist 'em Out', their 10th Birthday celebrations and a whole manner of other things...

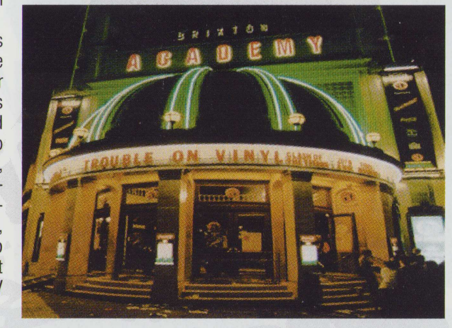
So, to break it down. TOV are 10 years old and to celebrate they are releasing 'Here Comes Trouble – A Decade Of Drum & Bass' in June. A CD mix from each of the labels (TOV, Renegade Hardware, Renegade Recordings), the album showcases highlights from 1993 to 2003 and is mixed by three of the scenes big guns - Fabio, Bad Company and Friction. Or for the Deejay's out there you can check the excellent triple vinyl pack which features "Twist 'Em Out (Fresh rmx)", "Enta Da Dragon (Twisted Individual rmx)", "Final Judgement (Dom & Roland rmx)", "Killa Bees (Dillinja rmx)", "There For You (D-Kay rmx)", and "Just A Vision (Calibre rmx)".

"Twist one for Skibadee, arrrr, big time celebrity, arrrr" is just one line from Skibadee's vocal blessing on Dillinja's "Twist 'Em Out". Not content with the original getting blasted over 'Ali G in Da USAiii', the guys have been playlisted with Skibadee's vocal mix on Radio 1 no less! Early June see's the full release with one 12" carrying the original and Dylan's mixes and the other with Keaton and Skibadee's versions...

Talking of Keaton, the man see's it about the right time to step out on some solo excursions, starting with a project for Hardware entitled "The Invisible Man EP". Due in July this features such scorchers as "Snakebitch", "The Plague (Trace rmx)" alongside "Invisible Man" and "Once Again". Staying with Hardware, they too have a special occasion on the horizon - their 50th release. some triple pack action here that features tracks that have been getting lashed over the last couple of months such as Militia's "Paranoia", Pendulum's "Trail of Sevens", Concord Dawn's "Raining Blood" alongside Ink's "Ghost Ship", Keaton's "Influence" and B-Key's debut for the label with "Final Conflict". There should be a CD along the lines of a Hardware Live recorded at one of the nights to accompany.

To round off the music side of things, Baron has a follow-up 12" due on TOV entitled 'Channel X' / 'Name Game' with a possible EP release later in the year. Renegade Recordings have an EP from Tronik 100 and then Renegade Rollers #3 hits.

Onto the parties, and these guys have really been smashing it over the last couple of years with the gigs. So, the TOV Monthly parties at Mass have been pushed aside to concentrate on bigger jams, by the time you read this they would already have had the 10 year party for TOV at The End, leading up neatly to the massive Renegade Hardware jam at South London's newest venue The Coronet, here they will be powered by the mighty Valve Soundsystem and will be displaying the cream of the artists that Hardware has to offer, Hardware will return to The End on 1st August. On 19th July, they return to The Coronet for a TOV Soundclash event, and if past 'clashes are anything to go by, it's gonna be a biggun! All these events act as appetisers to the main course - which is of course Carnival weekend. Firstly you've got the infamous TOV stage at Notting Hill Carnival, then it's down to Brixton for 'Clash of the Titans', and trust me when I say this one is LARGE! Last year it was a total mob out, with a line up second to none, this year is no different - 4 arenas, huge line up, Valve Soundsystem - what more can be said? Check the listings for more details on these events and more. Further TOV info can be found at www.tovmusic.com



with the infamous Benny Blanco, and no, he is not from the Bronx, last I heard he was living in the midlands! Man of the moment Twisted Individual has been roped in to re-touch last years smasher "The Smurf", in return JB has done the duties on Twisted's 'Amen Slag', aswell as a mix of Alpha Omega's 'Feedback'. Also keep-em-peeled for 'Classic Remixes Vol 3', and re-issue's of all the B2B back cat on vinyl and CD, some of which have been unavailable for over 5 years! Check back2basicrecords.co.uk for more.

FULL CYCLE

Full Cycle are set to release their first down tempo project from new artists Third Face. 'Topics in Practical Science' is due in July. Look out for a myriad of 12's from the camp including 'Circus', 'Hold it Down', Die's 'Sound Tape', plus remix pressure from the likes of Marky, Ray Keith, Drumsound & Bassline Smith, EZ Rollers and a production debut from a certain Mr Bailey.

MC SHABBA D

The mighty MC Shabba D has just finished recording his 2nd single "Junglist Guy". This is due in June on his own Highly Blessed Records. Shabba D, Skibadee (aka SAS) and the Highly Blessed Camp will be out in Ayia Napa every Thursday at the Gass Club from the 19th June 2003 and throughout the whole of the summer season. For further information visit mcshabba.com or mail: highly_blessed@hotmail.com

METROPOLIS

Manchester's number one drum and bass monthly are currently recruiting soldiers for their street team and ticket agents for events. Plus after a lot of hard work Metropolis have secured an all-night license making it the North West's only drum and bass all-night event! To celebrate they touch down on the 7th June with the ATM Tour. Contact 0161 834 8341 or email marksubliminal@aol.com

DISPATCH

Artificial Intelligence drop "Without a doubt" b/w "Understand" in June on Dispatch Recordings.

HOMEGROWN

Homegrown is a new Thursday night based at Radius in Birmingham. The rare aim of the night is to showcase and nurture up & coming talent along with established names and possibly give them that all important break. For your chance to get involved send a mail to homegrowndjs@hotmail.com and tell 'em ATM sent ya!

DJ CRAZE PHOTO CREDIT

Last issue we ran a feature with DJ Craze, unfortunately due to the manicness of the office at that time the photo credit was left off of the piece, so a big thank you and apology goes to the photographer Jennifer O'Donnell.

MICRODOT RECORDINGS

After their recent release on Fabio's Creative Source imprint, Delta & Format present the first release on their new label Microdot Recordings - 'East of the River Nile (w/ Influx UK)' / 'Emotions' is due early June, expect a double pack to follow in a few months.

BLACK RAIN

Old skool heroes and Moving shadow stablemates Omni Trio and Deep Blue have joined forces for the Black Rain project about to hit your stores on their own Scale Records. The excellent album 'All Tomorrows Food' is preceeded by a double pack featuring Calibre and neil Trix remixes, check next issue for a full lowdown on the guys...

CARGO INDUSTRIES

Stakka's Cargo Industries looks set for big things after his first release a few weeks back. The start of July see's the man drop release #2 in the shape of 'Intransit' b/w 'Junkyard', then there's a double pack from a production team that's been causing a bit of a stir - The Militia with 'Weight Gain', '1999', 'Brainwash remix', and 'Thrill Seeker'. More info can be found at www.cargoindustries.co.uk

FLEX RECORDS

Forthcoming on Flex are 'Ital's Anthem' remixes from Digital & L Double & Mickey Finn. As for the rest of the year, watch out for new music from artists including Stranjah, Phobia and Immortal Mindz. Also, don't forget L Double's 'Connexxions' show on BBC 1Xtra digital radio every Tuesday 7-10pm (GMT), tune in via the web - www.bbc.co.uk/1xtra or digital radio.

DEEPEST CUT

Flex's stalwarts Basic Unit go from strength to strength with their new Deepest Cut imprint. The first release 'Classroom' b/w 'I Can't Stop' is out now, and their 2nd release 'Rising Tide' b/w 'Dub Principles' is due over the coming weeks. In the summer, the pair drop 'Puncture'.

UNDER PRESSURE

Paris' Under Pressure crew are certainly taking care of business over the coming months. They have a stack of releases about to drop from fellow Parisian's and beyond. On the labels 9th release

ATM ALL STAR TOUR 2002...

07/06/03 - Metropolis @ Industry - Manchester
die, krust, frenzic, hazard, clipz, sonic & silver, mark xtc, mark o'd and more.

13/06/03 - Rumble @ Waterfront, Norwich
mickey finn, jumping jack frost, frenzic, nicky blackmarket, mc shabba, juiceman, fearless.

14/06/03 - Flashback @ The Que Club, Birmingham
ray keith, frenzic, bryan gee, ez rollers, nicky blk mkt, phantasy, mistress mo, apb, mc fearless, fatman d, mc mc, biggie

27/06/03 - Denonate @ The Bomb, Nottingham
zinc, frenzic, transit mafia, mc e-ll

01/08/03 - Slinky @ The Opera House, Bournemouth
twisted individual, frenzic

02/08/03 - Formation & Dekefex @ Mass, London
line up to be announced

15/08/03 - Meltdown @ The Beach, Brighton
j majik, frenzic, mc skibadee

24/08/03 - Clash of the Titans @ Brixton Academy, London
Dillinja, Goldie, Grooverider, Fabio, Shy FX, Krust & Die, Andy C, Swift, Zinc, Bad Company, Hype, Loxy, Ink, Keaton, Raiden, Friction, Frenzic, Damage, Universal Project, Kontrol, Dylan, MC Skibadee, MC Shabba, IC3, GQ, Dynamite MC, Eksman, Navigator, Fearless, Bassman, MC 2Shy, SP, AD, Verse, Rage

29/08/03 - Live Sessions @ Club Westgate, Grantham
j majik, frenzic

Also future dates to be confirmed in: Cardiff, Leeds, Sheffield, Portugal, Amsterdam, Hamburg, Edinburgh, Glasgow

for information and bookings of dates please contact:
UMC umcinfo@aol.com (don't forget to tell 'em ATM sent ya!)

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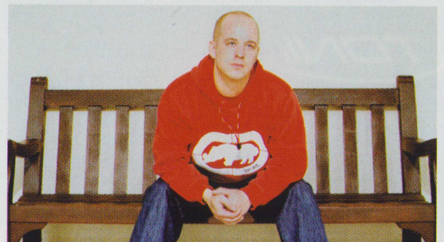
BLACKMARKET RECORDS OPEN IN CANADA

Possibly the world's most well known record shop, **Blackmarket Records** has opened its doors in Toronto, Canada. The 2,300 sq ft store has been built from the ground up with music lovers in mind, housing a pounding sound system and a wall of listening booths enabling customers to easily flip through stacks of records or thump the latest tune on the system as it was meant to be experienced! The Blackmarket brand has been around for almost 20 years catering to the needs of beat junkies. The store specialises in dnb/jungle, house and breaks receiving weekly imported vinyl from England and the US as well as supporting Canada's home grown releases. Also available are a host of mixed CDs from the top djs and record labels as well as Blackmarket clothing and tickets to all the top events. Coming soon are Blackmarket club events, exclusive parties and an online facility for ordering from the comfort of your home! Click www.blackmarketrecords.ca for more.

TRUE PLAYAZ



Ever the hive of activity, the True Playaz camp have the next couple of months neatly mapped out. New signing Hazard drops his much anticipated 'No More Games EP' on Playaz, this is followed by an EP from Zinc under his Dopeskillz guise entitled 'Alarmed EP' featuring 'Alarmed', 'Naxemena', 'Elevate' and 'Troll'. To top things off, Hype goes back in and drops part 3 in the camp's mix CD series 'In The Mix'. Over on **Pascal**'s less hectic Frontline imprint Finnish Bluez & Bronco come with 'Strange Behaviour" followed by Pascal's own "Intrigue". Finally, over on the newly-relaunched Ganja label Pascal delivers the skanked out "Listen" b/w "Chalice". The True Playaz website will also be getting a re-hash in June.

ROLLIN', ROLLIN', ROLLIN' RECORD BAG

For years now, DJs have stressed their arm ligaments by carrying heavy record boxes from car to venue, and through airports etc etc, I for one say 'it's time for change!' Luckily, I am not alone - Those clever chaps at Agenda Merchandise bring to us the 'Rollin' **Record Carrier**', which is a rolling record bag that comes in two sizes - 50 records / 90 records. It has a built in trolley system and in-line skate wheels to take all the hard work out of getting your beats into the venue, unless of course you've switched to CD's in which case you won't need to read any of this! Waterproof fabric, shoulder strap, lockable zips, headphone / CD compartment make for an essential DJ bag. I am gonna get on the blag for one of these babies as we speak... Check www.agendamerchandise.com for more...

OLD SKOOL IN IBIZA: DÉJA VU

Music lovers have known for years that the Spanish island of Ibiza is the place to go for the serious clubbing holiday, the arrival in the last few years of places like Ayia Napa and Faliraki to the fore has put Ibiza somewhat in the shade as it were. When you thought of Ibiza you thought of house, simple! Until now that is - last year Helter Skelter's offshoot brand Deja Vu started up weekly Sunday nights at one of the most famed clubs on the Island - Es Paradis playing old skool rave and early hardcore and balearic house upstairs. Trust me when I say it gets messy up in here... well they are back this year throughout the summer, again on Sunday nights from 22nd June till 7th Sept. Some of the nights you can look forward to 22/06 - Ratpack, Slipmatt, Vibes. 29/06 - Slipmatt, Dougal. 06/07 - Kenny Ken, Vibes. 13/07 - Ratpack, Altern 8. 20/07 - Nicky Blk Mkt, Phantasy. 27/07 - Slipmatt, Vibes. 03/08 - Shades of Rhythm, Frenzic. 10/08 - Ratpack, Dougal. 17/08 - Mickey Finn, Altern 8. 24/08 - Slipmatt, Vibes. 31/08 - Shades of Rhythm, Phantasy. 07/09 - Ratpack, Dougal. for further info click www.esparadis.com

DEXTROUS - IVOR NOVELLO WINNER!

In the depths of East London dwells Dextrous, a producer who kick-started his career 10 years ago when Shut Up & Dance sister label released 'Ruffneck Bizzniz". This led to the birth of his own labels King of the Jungle and Subversive. By 1994, he was DJing on Kool FM with partners Paul and John. These 3 guys preferred a jazzy Drum n Bass (Future Jazz) sound and started the State of the Art label to release material as Solid State, enjoying success until they parted company in 2000, marking the occasion with an album release on Renegade, 'Point of no Return'. Shortly after, Dextrous released more Future Jazz on Karma Giraffe, continuing where Solid State left off, before he joined Stage One Music, with whom he has been producing to date. In the main, Dextrous has channelled his creative energy into production music, with many of his recordings featuring on TV programmes such as "London Today", "Driven" and "The Lads", and TV and radio adverts for Dover Street Restaurant (Jazz FM) and the Evening Standard. In addition, Dextrous has involved himself in voluntary youth work and together with Stage One, has devised the 'Youth Music Workshop Programme', helping young people to develop their music and media skills. These underprivileged young people, some of whom have criminal backgrounds or social exclusions are learning basic music technology, together with vocal training, song writing, choreography, graphic design, make up and music law.

In 2002, Dextrous spent 3 months composing in various genres (inc D&B, UK Garage, Reggae and Hip Hop) to accompany lyrics written by the inmates at the Feltham Young Offenders Institute and co-writer, Simon Armitage for the TV musical documentary "Feltham Sings". Dextrous visited Feltham on two occasions to record the vocals in a cell, using the toilet cubical as a vocal booth, and then returned to his own studio to produce and mix down the recordings. After receiving a high level of national press coverage, the documentary "Feltham Sings" was broadcast on Channel 4 in December 2002 and went on to win a BAFTA. Then on May 22nd alongside U2, UB40, Liberty X and Brian Ferry and their Major publishers, Dextrous was proud to receive an Ivor Novello award for Best Original Music for Television. Dextrous had risen to the challenge, and was rewarded with this highly acclaimed award, and Stage 1000 was the only independent publisher to pick up an award. The British Academy of Composers and Songwriters have offered to present Feltham inmates Cass and Linden with certificates for their achievements and we hope that this will encourage them, and others like them in the future. Watch out for the rebirth of the State of the Art label with upcoming projects from Dextrous in collaboration with singer Zoe and fellow producer Little John under the name of "Outspoken" which will be around on dub plate very soon.

AQUASKY

The mighty trio of Aquasky have got heaps 'o beats lined up for the next couple of months. June see's the release of the 'Research and Development EP' on Sonix 12" featuring cuts from Aquasky, DJ Trace, DJ Stratus and Xample & Sol. From Aquasky vs Masterblaster there's a new 12" on Passenger 'The Krush Groove/Cobra'. Their 6th LP is due for an October release on Moving Shadows breaks label 'Cryptic Shadow'. It is going to be very different from the Beat the System LP with many more influences and vibes and they will have buddies The Ragga Twins stepping up on the mic alongside Co-Gee and Daddy Freddy. The first single due in July 'Coffee' features the Ragga Twins. Their remix of Omni Trios 'Renegade Snares' will be out in June along with their mix of the Autobots 'Chickers' on 2 Sinners and the remix of Freestylers' 'No Replica' which will drop on Against the Grain. They have also just started a weekly radio show on Bournemouth's Fire 107.6. The shows will feature both breaks and d&b and will also be available online at www.aquasky.co.uk

Otis teams up with U.P. member Nitrox for "Endless Frontier". The next 3 releases make up The Genesis Trilogy featuring such artists as Lynx & Flow, FX909, Soper & MC Jamalski, Earsut and Anakyne & Otis. Keep 'em peeled for these and releases on the associated New Hope Records.

VALVE

After some killer releases of late, South London's Valve camp are getting ready to deliver another onslaught of beats. Dillinja's 'This Is A Warning' is in your shops now, this is to be followed by Lemon D's punked out stormer "Generation X" and then a debut from Fresh inc 'Dead Man Walking'. All this is a warm up for their next album which should be due in September which I am told will contain 10 fresh tracks. You can catch the Valve system on the road on 28th June at Distinction in Ipswich and Coronet in London.

BARON

Oxford boy Baron has been extremely busy in the studio over the last few months. First on the schedule is the 'Wobble Inc' EP on Total Sciences CIA imprint, including, 'Superfuzz', 'Wobble Inc', 'World Address' and 'Audio Slave', expect that in your shops for late June or thereabouts. He has put together another 12" for TOV, in the shape of 'Channel X / Name Game' which once again should be hitting the streets around late June. On New Zealand's Subtronix, 'Angle of death' / 'Superfly' is forthcoming. Last but not least, is his mighty remix of Total Sciences 'Nosher' which is getting heavy rotation from all areas.

SONIC & SILVER

The mighty pairing of Sonic & Silver are back in the studio writing an LP for Virus, no official release date is set, but keep 'em peeled. Sonic's space label gets off to a good start, with the first 2 singles out now, and an EP forthcoming very soon. 'Boogie Knights' VIP and original versions will be out real soon on Science Fiction records so look out for that.

1210 RECORDS

Next release on Mr Rymetyme's 1210 imprint comes courtesy of C4C's DJ Optiv and Bulletproof from New Zealand with "Camoflauge" and "Black Cell". Also the long-awaited "Power Pill" by DJ Benjie from LA will see the light of day real soon, plus tracks by Mayhem & Kiko feat MC Mecha. Rymetyme is currently working on a new album and plans to release this by the end of 2003 alongside the launch of the 1210 site. Crossfire will also return to the label later in the year.

CIRCLE RECORDINGS

Circle Recordings, comin' straight outta Philly famed for their artist management and Tony Hawk skills are about to launch their own label. The first release will be hitting in July from Philly's nu blood Karl K, Kaos and Jae Kennedy with 'All Night Long', the flip is a Matrix remix of said tune. Watch out for future releases from the likes of Shimon and Concord Dawn. USA Tour wise, keep one eye open for Doc Scott & Justyce, Fierce, Dylan & Tech Itch.

NO U TURN

West London's mighty No U Turn camp are ready for action. Silent Witness & Break's 'Invasion' is out now. Next up it's the launch of affiliated DNAudio. First single 'Psychic Killer' (Silent Witness & Break). No U Turn are also working on a CD for release over the summer.

G2 / GAIN

Some guys that have been putting in a lot of work over the last few years are the Gain / G2 crew. They have the next few months neatly mapped out with G2 #8 coming from Design & Harmony / Gridlok, followed by the debut from Los Angeles' Defiant with 'Infinite' b/w 'No Return' in late July. Label stalwarts, Audio, Mackie & Wrisk having joined studios, forming new alias Resonant Evil to push the work they do together. Releases for the trio are lined up on Outbreak, Outbreak Ltd, Renegade Hardware and later in the year G2. Oslo's Monkey & Large are currently working on some new material, with an EP ready to drop around October. You can catch the guys in action at G2 Recordings nights at East London's Herbal club on 11th June and 27th Aug. For further info see www.g2recordings.co.uk

NU DIRECTIONS

Tricksta's Nu Directions imprint ain't messing around this year! Lynx & Flow's "The Curse" has hit the streets with serious support from a string of top bods, as well as The Insiders' "True" which is also out now. It's all go then as we see the long-awaited Remixed Emotions album drop with big names like J Majik, Aquasky, Total Science and Blame alongside up and comers such as Mystic, Internashi, ASC and JT. This drops end of June on triple vinyl and a mixed CD by Mystic. In July one of Perths finest exports - Greg Packer unleashes the superb 'Gonna Be Mine' backed with Japanese producers Pentagon's 'Get It On'. Beyond ALL of this Blue Sonix drops a 12", ASC has his artist album 'Environments', and there's 12's from Soul Complex and Danny C due. Check www.nudirections.net for more.

atm cover cd: blended by red one

"I'm all about the music. whether it's headbanging amen tear outs, mellow or jump up... I love it. At this moment in time all my focus is on running and managing Ram Records and it's affiliated labels, aswell as DJ'ing and producing as many tracks as possible."

Originally hailing from South Ockendon in Essex, Scott Bourne aka Red One is no newcomer to the scene, as a school kid he nurtured his passion for dance music by staging his own parties. Assuming the Red One moniker as a DJ, he began playing at events at Essex's Berwick Manor at the age of 17. Preceding a stint at pirate station, Cyndicut FM, Scott began organising underground parties as Red One Productions at the Bishopsgate Institute in London's City area. These sporadic raves in '91 eventually came to an end owing to licensing problems, but were among the first parties where he was to book burgeoning DJ and close friend, Andy C to play to crowds of up to 1000. Subsequently he got involved in promotional work for the likes of Innovation and Elevation.

By 1994 he had acquired an Akai S950 sampler and begun producing his own music, eventually converting his parents' attic into a studio. His debut Red One track, 'The Futurist/Alive & Kicking' was produced by Ant Miles and released on Ant's Liftin' Spirit imprint, RAM's sister label. By 1996 he had given up the promotional work and begun concentrating on his exploits in the studio.

His musical influences outside drum & bass span 70s funk and disco and occasionally filter into his productions. The notable heavy jazz swing of 'Hard Edge', which appearing as Red One's contribution to RAM's 'Sound In Motion' album in '98, secured his reputation as a funk-filled production talent with a natural flair for utilising unorthodox production techniques. In the same year he made 'Strangled Duck/Stop Start' (Liftin' Spirit).

'Strangled Duck', (so named because of the horn sample it contains - reminiscent of a duck being strangled), featured on Liftin' Spirit's 'Android EP', gained him much recognition as a producer and also provided Liftin' Spirit with its most successful release at that time. In 1999 he assumed the title of RAM label manager, and a year later, set up his own label, Ratio, intended purely for overseas export. He continues to operate the imprint on a sporadic basis as a background project to his RAM activities which has also been added to with the launch of Andy & Scott's label Frequency. 2002 saw the release of Ant Miles & Red One 'Believe in You/Don't Stop', the follow up to their last collaboration, 'Bring It On/Musica' (RAM). Red One's solo outing 'Pitch Switch/Screwball' is in your shops now on Liftin' Spirit, you can catch hs remix of Matrix & Fierce' "Tight Rope" in your shops soon on Metro. Enjoy.....

ATM Issue 56 CD Tracklisting:

Trail of Seven's - Pendulum - Renegade Hardware
"The guys from down under follow up their huge smash 'Vault' with another essential DJ tool. Nice sultry intro with a lot of feeling and then the gremlins arrive to tear the place apart. From what we've heard so far, Pendulum have got there own sound and style and it's working well... Nuff said."

Sidewinder - Special Forces - Photek Productions
"Special Forces AKA Photek is one of the originators and just delivers pure class everytime. This track has had a home in my bag for some time and it's not gong anywhere. Old skool pounding bass stabs drive this track along with subtle but effective changes creating a deep ride with lots of feeling."

Minefield - Zen - Formation
"A nice piece of party on plastic. Something for the jump up crew that works very well on the dancefloor. This track has one of those arrangements that you can mix anything with, one of those tracks that all DJ's need in their box."

Vampire - Hive - Violence
"Hive and his Violence imprint are on top form at the moment. With 'Neo' only a couple of releases away things are looking good. 'Vampire' has everything a tune needs these days and uses all the elements well. Nice breaks & beats, good reece sounding b-line with the growl switching on and off and it all works around a nice arrangement."

Billy The Kid - Futurebound - Infrared
"Futurebound always gets a nice mix on his tunes and this one is no exception. 'Billy The Kid' is a straight out roller with a nice bubbling party vibe. The Liverpool man keeps it interesting by fluctuating the high end of the bass sound through out the track. You should be hearing a lot more from this guy with his collaborations with J Majik on Infrared, and if the rumors are true he's starting his own label as well."

Miss India - Chameleon - Frequency
"Chameleon are a new outfit that have signed to mine and Andy C's label, Frequency. Indian female vocals sampled straight off Eric B & Rakim and layered over an off-beat amen and squelchy b-lined tear out. If the production on this sounds familiar, do you homework and see what you can come up with!!!"

Junglist - Drumsound & Bassline Smith - Technique
"Old school junglist vocal pitched together with subtle drums leading up to a Rave Stab lined breakdown. Then it drops. The drums, B-line and stab all work together on a staggered adventure resulting in the crowd going mad. Old school vibes done proper."

Tight Rope (Red One rmx) - Matrix & Fierce - Metro
"The original was one of my favorite tunes when it first came out and it was a pleasure to do the remix. Tried to keep the vibe of the original with the drums and bass throughout the mix but added a few special FX and funky edits here and there. Should be out real soon with a C4C remix of 'Climate' on the flip."

New Badness - J Majik - Infrared
"J Majik hits out with his house vibe on this one but this time takes it to a different level. Energy riding beats lay in line for the warping water filled bass sound. Female vocals harmonizing over the top with drum rolls leading you in and out of each section. Subtle edits dropout after the drum rolls with a rave horn blasts going off in the distance. Party vibes with feeling on this one."

Bad Feeling - Night Breed - Frequency
"The new guys from the Hornchurch Hood follow up their debut from the 'Full Frequency EP' with this effective full on little number. Bleeping stabs switch on and off with the Amen with a distorted piano line. The b-line pulls you along like a rag doll through out the track and trust me it's best heard on a big rig. Watch out for these guys, they have been in the studio non-stop and have got a lot of music coming."

Banshee - Clipz - Emcee
"Little undercover number. If you like 'Cuban Links' then you'll love this. Same sort of vibe and does as much if not more damage on the floor. No drums in the intro just loads of percussion with a few sounds here and there... then it all stops. Female vocals appear and then comes the reece. Tidy little drum roll brings the drop and usually the crowd bring the rewind. Clipz has definitely got the Bristol vibe but he does it in his own way and all his tunes have his signature."

Pitch Switch - Red One - Liftin' Spirit
"Kind of a manic one for me but that's the mood I was in when I made it. Played it out and it worked. Loads of edits and FX going on with the drums pitching constantly and reversing here and there. Check the bass drop and octave half way through the first half for some serious sub."

Whirlwind - Capone - Test
"Whatever name he uses the final product is always the same, Dangerous. This is no exception. Everything just sounds big... the percussion, the synth riff, the low-ish key distorted vocal, and of course the drums and the bass. Percussion filled intro with a synth line giving character and then switch to a tease of bass and bang, as soon as it drops it's all over. The crowd wants it, you want it, just stop it and start it again."

They made me do it, is a collective of artists emerging from the UK graffiti scene, and theymademedoit.com is a platform to showcase the artists and their work to a global audience.

The first project from which the collective and name originated from, was based around the film Donnie Darko, it involved the whole collective in one place, over 1 evening, with each artist producing a canvas in 6 hours 42 minutes and 12 seconds, inspired by the cult film.

The second and current project, follows the theme 'development', where each artist produces a piece of work, to show 'where they are at' right now. Again the session involves the collective working together in one space, this time over a recent weekend.

The whole operation is sponsored by clothing big dawgs - Ecko, who themselves, have had an obvious and outstanding history with street art, and to coincide with the UK launch of their new range, the above mentioned show was unveiled, in The Shop Unit Gallery, Poland Street, London, on April 30th.

The ATM crew couldn't miss this opportunity for a decent bit of graff, so we trained it uptown to check it out. The artists were still putting the finishing touches to their pieces when we got there, and being this close to the canvas and cans, gave a real sense of the old skool days, when we used to go tag trains and ad boards, except this time, the state fascists weren't chasing us across the tracks!

The gallery itself is just a large open plan room with white-out walls, and several massive canvases hanging in military fashion around the edges and straight down the middle. No scenery or fancy furnishings needed, as the art filled the room with everything your minds eye could possibly want. The smell of fresh paint was still hanging in the air, and the artists themselves were still mingling around, chatting and stuff, so every picture we viewed seemed to represent their real inner feelings (in a hippy, drug fuelled, poncy art critic sort of way!)

All the work in the gallery has been produced on a large canvas, then reduced down to A2 size, to make prints available to buy on-line. Each print is individually signed and numbered by the artist, with a limited edition of 100 prints per design available.

The future of They Made Me Do It looks more than promising. May saw the launch of the Donnie Darko DVD (wicked site!), featuring a three minute short film about the night of painting by the collective for the first gallery show, and June will see the limited edition prints (featured in these pages) becoming available online for the second show.

Whilst August and October, sees the launch of the third and fourth gallery shows respectively.

The bullet in the gun though, has to be December, with the head of the Ecko mafia, Mark Ecko, arriving in London to auction off the original canvases (venue to be confirmed).

Don't forget to check the site, the prints we got aren't available on there yet, but soon will be...

If you haven't been there already, try these sites for size:
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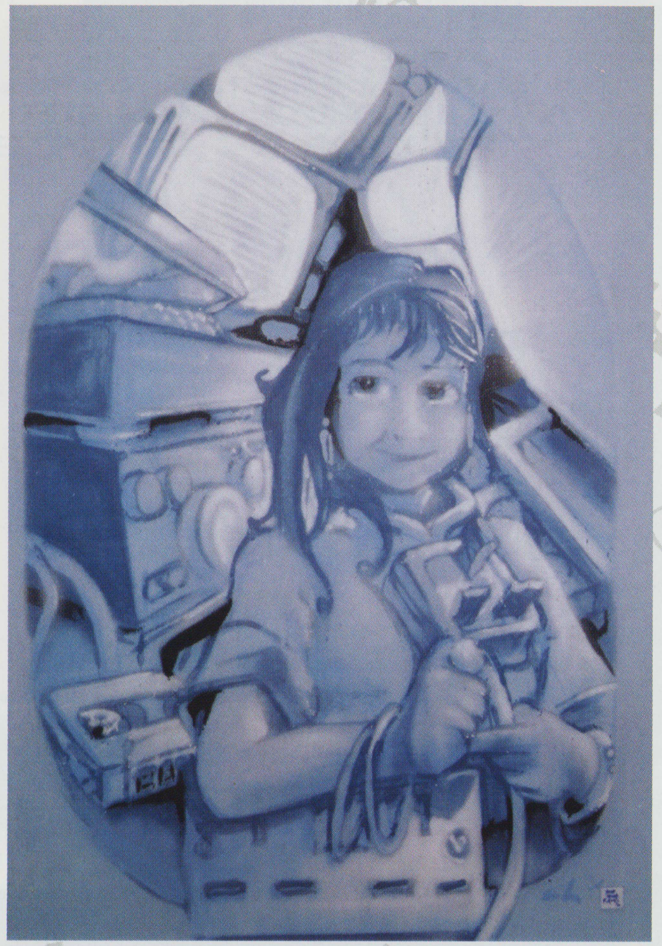
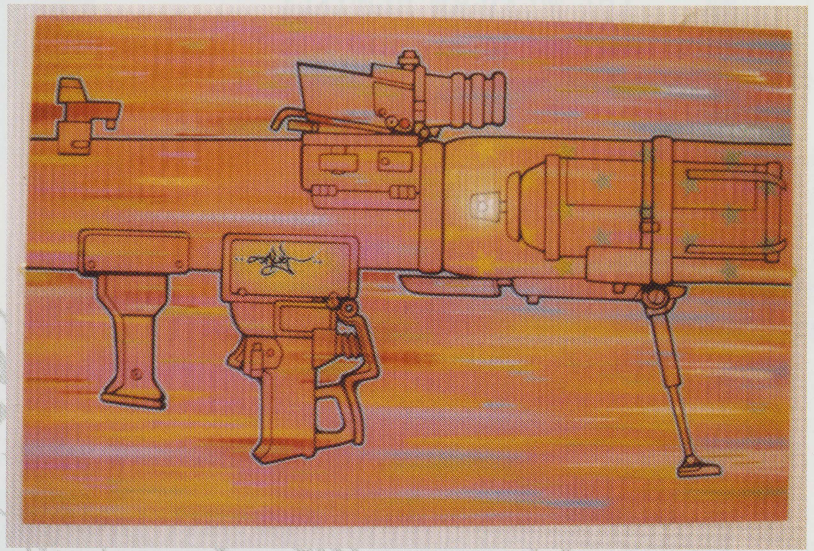
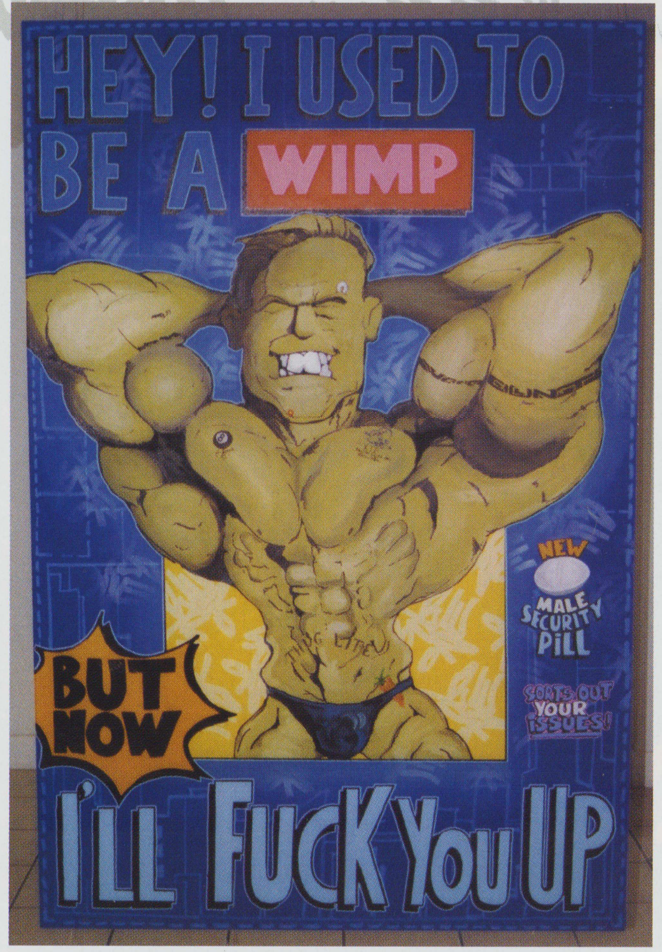
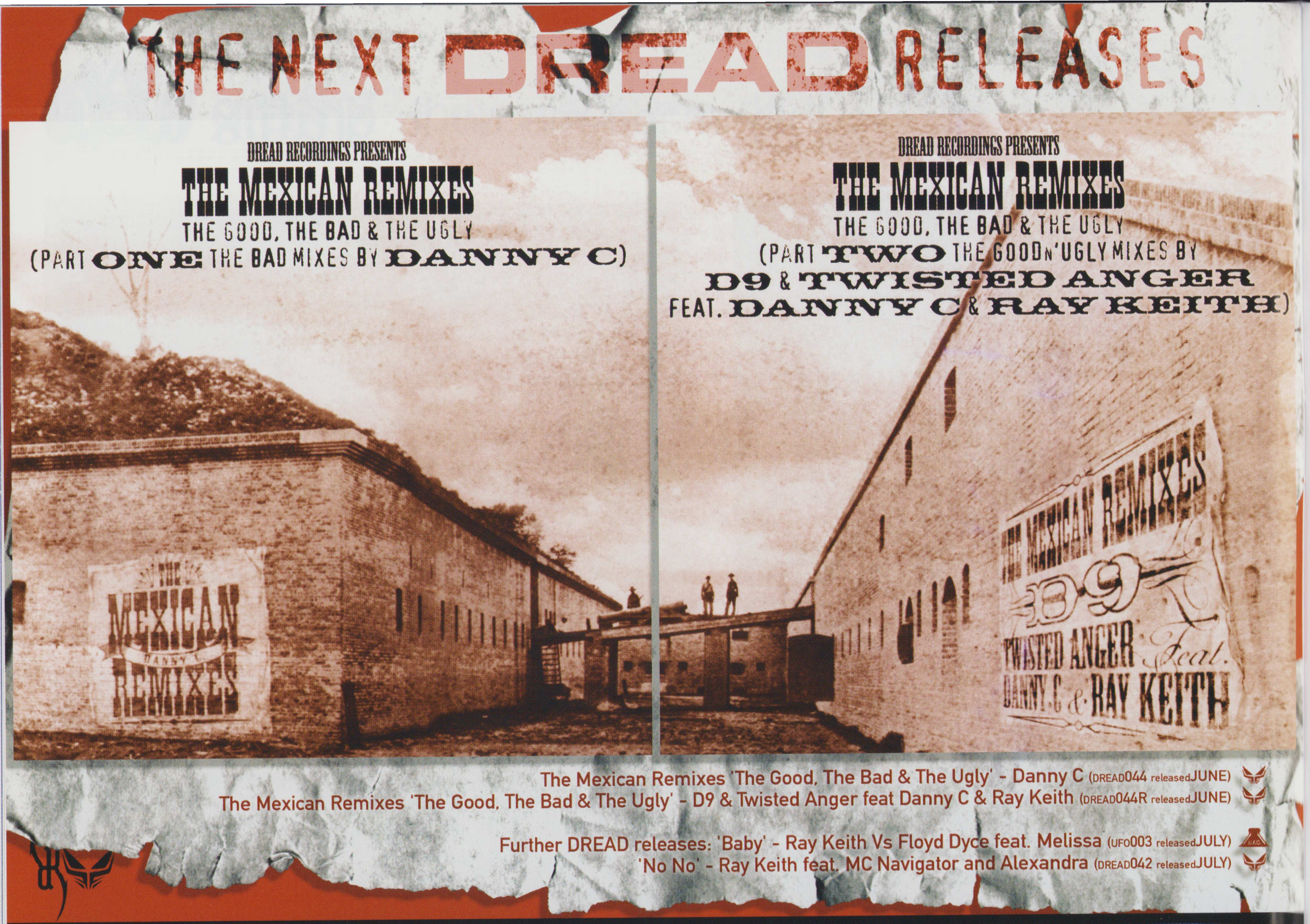






"They made me do it.com, aims to draw attention to the quality of work being produced in the UK graffiti scene, and make it available for people around the world to experience and own, and go someway to changing the perception of this powerful art movement"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THE GOOD, THE BAD & THE UGLY
(PART TWO THE GOOD N' UGLY MIXES BY
D9 & TWISTED ANGER
FEAT. DANNY C & RAY KEITH)
The Mexican Remixes 'The Good, The Bad & The Ugly' - Danny C (DREAD044 released JUNE)
The Mexican Remixes 'The Good, The Bad & The Ugly' - D9 & Twisted Anger feat Danny C & Ray Keith (DREAD044R released JUNE)
Further DREAD releases: 'Baby' - Ray Keith Vs Floyd Dyce feat. Melissa (UFO003 released JULY)
'No No' - Ray Keith feat. MC Navigator and Alexandra (DREAD042 released JULY)

UFO003. Ray Keith Vs Floyd Dyce Feat. Melissa. A: Baby. AA: Baby [Dub Mix]
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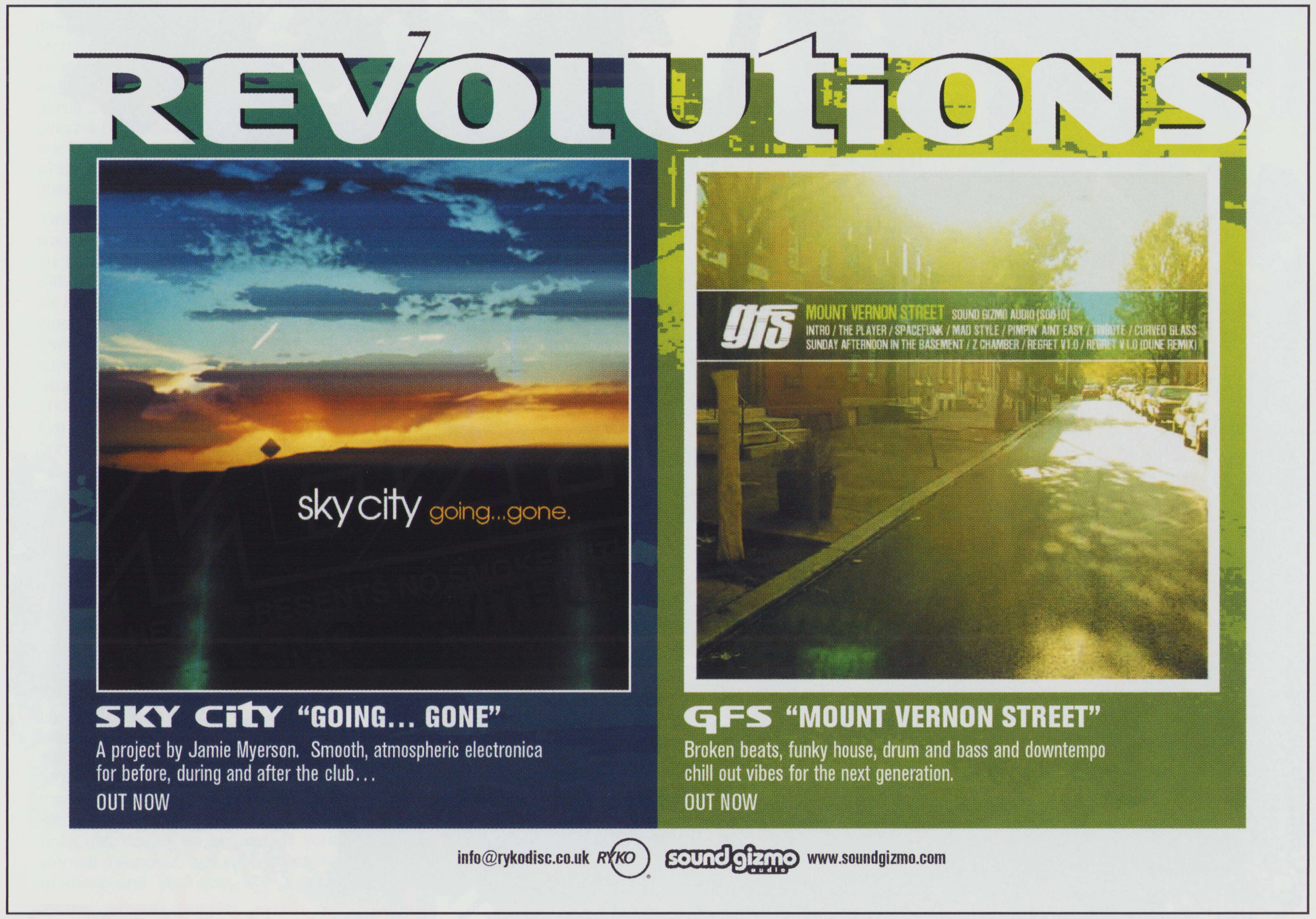
UFO
Ray Keith vs Floyd Dyce
feat. Melissa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Ben Sumner

london elektricity

West London's hip and happening Hospital Records have been making waves for a few years now as a drum & bass label that's a bit different to the rest. Led from the front by London Elektricity, they've gone from strength to strength in the last few years leading the way with liquid drum & bass. With the massive success of High Contrast and a 2nd London Elektricity album on the way I headed to Hospital for a consultation with London Elektricity's Tony Coleman.

Tell us a little about how it all started for you and drum & bass... "Well it was really towards the back end of '95 that it all started; me and Chris and been running Tongue & Groove (a relatively successful acid jazz label); then I went on holiday to Australia and the Phillipines and I took Goldie's 'Timeless' with me and it was listening to that album that I found completely inspiring, and that was kind of the trigger that switched me on to drum & bass. A lot of my mates at the time were making hardcore, and rave tunes; that in combination with a love of the bassline thing which had come from being into dub". Although already successful in the music industry Tony and Chris (Hospital's label manager) wanted to do something fresh "I'm really proud of my past and my history but we'd had one company that was well respected and we didn't want everyone to go yeah, yeah, this is the new offshoot from that company; and it would also make the transition complete, completely divorcing us from our past and starting from scratch".

This led to them forming Hospital records with a focus that later evolved - "Hospital is all about the concept so we had to live it, and it was basically all about starting from scratch and doing it all over again; the whole musical ethos was not to sign artists, we just wanted it to be us, because we'd already had a label that had lots of artists on it and made lots of mistakes, we vowed not to do it again. And here we are with loads of new artists but with the benefit of having fucked up previously and having learnt from that".

I doubt very much that they regret altering their initial principle to add first Landslide then the Welsh wizard High Contrast to the label. "High Contrast was our first drum & bass artist signing, and its gone alright... Linc's (High Contrast) pretty special really – the best thing about Linc is that he's got that eccentricity that we've all got and like us he's anti-corporate and he doesn't believe the hype and he's very much got his own agenda; as much as his music has amazing crossover potential, his attitude is deeply undergound so we get on really well".

High Contrast's success has been very instant and substantial for the label, as well as really developing a whole new sound. This has been good for everybody involved however it has affected London Elektricity's and Hospital in general - "I've been saying its (the album's) gonna be ready next year for the last three years – after 'Pull The Plug' came out, that was when the label started to grow and that was one of the triggers that brought other people into the label. For example it's because of that first album that High Contrast signed to the label; and the label suddenly started to grow and me and Chris decided that we would prioritise the label for a while and build it properly which really took the focus of my and Chris' attention. We had to make the decision last year that Chris would just look after the label, and leave me to make the music on my own, as he was finding it absolutely impossible to even set foot in the studio, because he's got kids and there's so much more in the way of general runnings that need to be done with the label now. He's upstairs in the office, I'm downstairs in the studio and I'll get him down to play him and Tom (Tomahawk) stuff anyway".

London Elektricity's first album was critically acclaimed, but with a slightly different audience; Tony expands "I think we have quite a different audience from any other drum & bass labels; we've probably got the widest audience in way, in terms of people from different sides of the scene". So does the new album 'Billion Dollar Gravy' represent a change in philosophy? "Back in the days we were one of the few people doing fairly raw, organic, soulful drum and bass; and the scene shifted so it's a little bit more in line with what we're doing now; our philosophy hasn't changed. One of the main differences is this was made as an album, where as 'Pull The Plug' was a collection of singles; this album is a bit more focused".

So tell us a bit about the new album - "For me one the highlights is 'The Great Drum & Bass Swindle' which features the jungle drummer with his one of his amazing workouts, its one of the first things he did when he started coming down to the studio. The lyrics – 'they say that life is a beautiful thing'... and well yeah it can be, but a lot of the time it isn't; I came out thinking about the great drum & bass swindle and that's how it got the name".

"That tune has a really nice little story behind it – because the vocal sample 'they say life is beautiful' is from a 1967 Italian movie with a Ennio Morricone soundtrack, and there's this one country & western tune in English language; really beautiful tune which I used, I filtered the music out, finished the tune and sent it off to Cam records (Morricone's label) in Italy. We didn't hear anything back and I was beginning to regret sending it in the first place, then out of the blue we got an e-mail from his PA saying 'Mr Morricone loves the track and you can use it for no charge and his son Giovanni Morricone has just finished directing a movie and wants to use it on the titles. It's great, I just have this image of Mr Morricone in his castle with his two body guards and his sun glasses on listening to the track, nodding his head. Its such an honour – for me Ennio Morricone is top of the tree when it comes to film composers – absolutely amazing" enthuses Tony.

"Different Drum with Robert (Owens) was another one; that was wicked simply because having done 'My Dreams' with him I was inspired to write a song for him. I was a little bit nervous about going to see him because he's Robert Owens, y'know. Who am I to write a song for Robert Owens, do you know what I mean? but I though fuck it and phoned him up and said 'look Robert I've written this thing' and he said 'well bring it over' so I had to go round his flat and sing it to him, which is quite hardcore really as you can imagine but he liked it and he was in it and said 'no-one's ever written a song for me before'. So he came down (to the studio) and he was running a fever when he came down and tore it up I couldn't believe it – it was wicked and he was not well but he still smashed it; that was a good one". The album also features the vocal talents of Lianne Carroll - "Lianne, I've known for 7 years but I still feel like I'm getting to know her, when she came in and did 'Born to Synthesise' it was one of those moments, and you don't get many of these moments at all; and your in the studio and the hairs on the back of your neck just literally lift up and all your worries disappear, and your just in the moment and your just like 'this is wicked'. I wasn't going to put any non-drum & bass tunes on the album but that one really needed to be on there."

Now he's put the album to bed he's got a couple of other interesting projects started including a hip-hop EP, which may appear on Hospital or elsewhere. However the main focus at the moment is the live show - "the band has taken on a life of its own, we're doing a lot of rehearsals, and its feeling quite monstrous – I'm so excited about it – the band was basically born on the Radio 1 session last May. That was hectically got together over three rehearsals, but I'm really glad we did it because it has led to where we've got to now with the band, the units amazing now. We've got a completely new sound, that sounds different to anything else, we haven't started gigging yet, so maybe we'll get booed off at every show but I've got a feeling that its gonna be quite something special. It's become a priority for me at the moment although there are a few other big things I can't mention yet on the horizon."

You are well known for being a key player in the growing liquid scene, is the show going to represent that? "The whole thing with our live show is that it's a intensely musical experience, but its heavy, hectic and uncompromised – its not a late-night lounge show at all".

What about as a DJ?
"I play nearly all the tunes that I make, I'm not a liquid DJ but then the music I make isn't all liquid – I play as I play, I don't think I play quite like anyone else; I have no preconception of what I should play".

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Laurent Fintoni

nextmen

The Nextmen are amongst the UK's most well known and respected Hip-Hop producers. Since the release of their first LP back in 2000, they have enjoyed a constant success not seen by many other UK artists. Emerging out of Cambridge in 1996, with a remix of London Posse's classic track "Style", they have slowly established themselves in the ever changing landscape of UK Hip-Hop. Following the release of this 12", Dom Search and Brad Baloo were signed to Ed Pitt's Scenario Records label and started working on their first album.

"Amongst the Madness", led the Nextmen to become a permanent fixture on the UK production scene along the likes of Mark B and The Creators, flying the flag for UK urban production. This first album came out at a time when UK Hip-Hop was on the verge of a massive rebirth. As Dom puts it: "the LP came out of nowhere and slapped a lot of people in the face... and we got a really good response from it".

By then living in London, their first outing also helped establish UK MCs such as Ty into the scene, whilst at the same time fuelling the debate over the extended use of US MCs by UK producers (something The Creators also know a lot about). When questioned the boys are quick to explain that "we work with MCs because they are good not just British", something you can't argue with. The link up with US MCs on the album did not just cause controversy it also helped them get some rotation stateswise, something not often heard of for UK producers. The track in question, featuring Grap Luva, was played regularly on Bobitto's radio show and Fat Beats NY also showed the boys some love by heavily plugging the album to US buyers.

Back in the UK, the Nextmen started a long stretch of remix work that would lead to their new album three years down the line. This remix work between LPs has been crucial to their success and talent. They have remixed for some of the biggest names in Hip-Hop: "people we admired as kids and grew up listening to". People like Pharcyde, Blackalicious, P.E, Mass Influence but also Groove Armada, Morcheeba, The Egg and countless others. This work helped cement their reputation as solid producers that everybody turns to. When speaking of this remix work, they explain that: "It was a year into remixing that we realised we could make this sort of beats standing on our heads", which led them to "evolve the sound and rehone it into something we feel confident is more futuristic but will also make more of an impact on the public". They also note that the constant remix work wasn't always straightforward and that they realised they needed a new album to expose this new sound. The remixes that stick out for them were the Pharcyde one, "we sold more copies of it then we did of our first album!", and the P.E one, "working with a Chuck D accapella was so exciting and rewarding".

Before their new album, they also managed to release a mixtape called "Listen and Lose (weight)", on the back of the success of the Friends and Family nights where they are residents, which showcases their musical tastes and influences. They also played alongside The High and Mighty, Eminem and Grandmaster Flash, showing that the UK can hold its own against the Americans.

So why the long break between albums? "You do your record, all the promo for it and then you get 8 million remixes and you don't even think about making another album". But thankfully the boys have taken their new sound to the L.P called "Get over it!".

So how different is this new album? Well frankly it's miles away from the first one in terms of production. The sound is definitely more futuristic, more mature but still as headnodding as it ever was. It departs from the more straight forward Hip-Hop, mid-90's feel, of the first one, something the boys are not ashamed of. "Our first album sounded a lot like the people who influenced us, like Premier and Pete Rock, but this one is more us getting to grips with our own kind of Hip-Hop, making it more British. The first one was us as well, but you could hear that it still had elements of learning in it." The new album again boasts an impressive line up of MCs, with the likes of Rodney P, Ty, and MC Dynamite alongside Cutty Ranks and J-Live. The beats are rawer, but come across very effectively and it has this feel to it that makes you realise that this is not just your average UK Hip-Hop album. They have deliberately gone for a different sound, and I think they have done wonders with it. The track with MC Dynamite, called "High Score", is a beauty of a concept track, using a melody from Xevious laced over hard-hitting, drum and bass-ish hip-hop beats. It's one of their favourite tracks, and they are keen to explain that "concepts give rise to the most interesting, most remarkable tracks and we are going to do more of these".

Brad and Dom are also quick to explain that they are more than simple beatmakers. "We play instruments, we are producers. We may have made 90% Hip-Hop so far, but we are gonna branch out more, we write songs, play keys and guitar and all that is going to come into the frame". Brad as just released a CD with Cept148 under 'Advertising the Invisible', which showcases another side of their production and talent, and more musical projects are already in the pipeline.

They are confident producing together or alone, saying that "we could both easily make a Nextmen track on our own". Their synergy together is obvious and they are happy to point out that they both do everything in the creation process and also always disagree, "unless something is glaringly good". So what does the future hold for these Nextmen? Well for one they are not waiting another 3 years for the next LP. "We think there is at least 5 or 6 albums in the Nextmen and one a year is well within our range". Their music is still evolving, "the stuff we are doing now is already further ahead of the new LP that hasn't even come out". The gigs keep on coming, they play outside of the UK on a regular basis. Friends and Family has become a landmark for good eclectic Hip-Hop nights in London and nationwide giving them more attention from the media. One thing for sure is that when it comes to playing out, "we won't be doing straight up Hip-Hop nights anymore because we have too much fun doing eclectic nights, and we are not dissing anyone, that's just us". Lastly they are branching out of Hip-Hop and looking to other genres for the remixes of their new tracks. Both are keen fans of DnB and Breakbeat and "High Score" has already been relicked by Cyantific, showing that the UK urban scene in general is more healthy than ever. Ultimately Dom explains that "we want to be in a shop in two different sections at once, because it's all about good music." And they are looking forward to touring the new album in Europe and Australia and maybe the States. All in all it's been a good ride for the Nextmen, and it's only going to get better, something they deserve being such good producers and all around nice guys. Check their new album, check the Cambridge Hip-Hop scene (Rawganics Hip-Hop night), check Friends and Family and be sure to look out for the remixes coming soon, you will not be dissapointed.

Thanks to Dom and Brad, David @ Scenario and Tom @ Fat City for making this possible.

Catalyst Georgina Cook

Klute

There is no question 2003 has already proved to be a rich year for Drum and Bass, be it creatively, commercially or in terms of the music's general profile. One landmark event in this year's diary has already arrived in the shape of Klute's third artist album and the first for his own burgeoning label, Commercial Suicide. 'Lie, Cheat & Steal' is an inimitable announcement of intent to a genre that rarely dips below its' own stale surface. Compliment this with the down tempo/techno project ('You Should Be Ashamed') and together you have a legacy fitting of a producer with the depth of knowledge and experience as this.

Klute has been a fixture on the Drum and Bass scene for over eight years, lending his creativity to the likes of Metalheadz, 31 Records and his early stable Certificate 18, responsible for releasing his first two albums, "Casual Bodies" and "Fear of People". In 2001 his own Commercial Suicide imprint was born out of a necessity on Klute's part to control his own releases as well as provide a support network for the ever increasing new generation of like minded producers. Previous to this much lauded and rebellious electronic career, Klute fronted legendary Skate-Punk outfit, 'The Stupids', an apt schooling for a producer with this unique level of eclecticism. But how did we arrive at this point? ATM caught up with a fiercely busy Klute as his most adventurous project to date was hitting the streets, to talk over past, present and of course, the future.

ATM: Do you feel your punk roots and experience as a professional musician gave you an advantage when your career as a Drum and Bass producer kicked off?
Klute: "In some respects it did. I've always been a musician since I left school. It does give you perspective on what's happening. When Rave or Techno as it was called in the States (where I was living at the time) came about, it totally flipped my world. It was a totally new experience and once again a new process of learning had to begin."

ATM: What was it that first attracted you to Cert. 18?
Klute: "They'd had a certain amount of success with Studio Pressure (Photek) and I think it was more of a case that Paul (Arnold) was very keen for me to come on board. I liked where he was coming from and thought he had good ideas. It immediately seemed to work into a good relationship which is why I kept the Klute name with them for the next four or five years. My early singles were quite widely picked up on, and from that point onwards the scene started to develop and experiment. That's when Certificate 18 started to stick out as it was a label that really was doing something different."

ATM: Was there ever a conscious decision to actively make more dancefloor orientated music?
Klute: "It mainly came about through an escalation in my DJ-ing. Through more and more releases the bookings became more regular and it gave me the understanding of its advantages. After the Fear of People album I thought it was the right time to do a record for 31 Records, as Doc Scott and I had talked about in the past. I did 'Dawn of Reason' specifically for him and then 'Songseller' was something I'd done straight after F.O.P. so the single came together organically. I then made some simple tracks purely for an American tour, just some music to play out, and again the response was good. There isn't really any difference though in my approach to making tracks now and how it was a few years ago. Things have moved on since 96/97 so obviously my music is bound to sound different."

ATM: Was their a marked rise in interest after the 31 release and its popularity and how did you react to it?
Klute: "It's a verification for people that I've been making decent music for a while, which is fair enough. I was just happy to be on 31 and to be getting more recognition. It also enables me to do more and more of my own thing."

ATM: What was your ultimate goal and motivation with your own label Commercial Suicide and is there an ethos behind it?
Klute: "I've come into it with no real expectations. It's anything and everything really, we've recently had A.I., then Hive, Echo and John Tejada then there was Spirit & Digital and in future there'll be a 12" from Amit. It's always different and it's simply just a 'Klute' label.

ATM: Your latest album, 'Lie, Cheat & Steal' together with the bonus album is certainly an ambitious project, musically and in terms of format. How do you think it will be generally received?
Klute: "So far the response has been good. I tend to think that either people will be ignoring the second album, but as they get round to listen to the non-Drum and Bass tracks they'll hopefully realise there's a world of other music out there."

ATM: Are there any artists that you believe will make a big creative impact in the near future or alternatively are making music which is unique enough to really grab your imagination?
Klute: "I think Jonny L is someone who stays very much to themselves and dips into Drum and Bass from time to time and subsequently comes with really off the wall tunes which in one way or the other flip the script. I think D.Kay will turn out to be a big name and one of my favourite new producers is Amit who's been making tunes for a number of years and working closely with Digital. He has his whole take on what Digital has touched on in the past which I think he's really working into a sound of his own."

ATM: What is your view of the Drum and Bass scene in 2003 and what are your feelings on the oft over hyped 'healthy' state the music is supposed to be in?
Klute: "For the first time in a good few years I'm really happy playing the music I have. On the whole I think Drum and Bass is a bit self-congratulary right now, which is fine seeing as it's been doing what it wants for ten or twelve years, which is fantastic. I never really question Drum and Bass though because it's its own self evolving monster. I do my own thing and I believe I'm always pushing envelopes in my own way. However, I think the main area where its suffering is in its nightlife. On the whole most events are thoughtless and I think with a little more effort, going out could become much more of an experience. Let's be honest what was this in the first place? It was a revolution against night clubbing. I just believe there could be more imagination in line ups rather than the same combination of DJs time and again.

ATM: Do you see a time when Drum & Bass could split noticeably in a similar way to house music, as the scene expands at an ever increasing rate every year?
Klute: "I don't know if there will or there won't but I certainly hope not. To me it's a form of gentrification. For people to think they cater for a high clientele because for instance they're presenting a smoother sound for instance is absurd. I'm one person who plays from the entire spectrum of Drum and Bass and I think if it's done properly you can play everything and make it work. I don't like to see splits like that and I don't think it's conducive for the music as a whole."

Never lacking in opinion and passion, Klute's artistic credibility clearly stems from a dedication to an art form he has wrestled with his entire adult life. His latest twelve track Drum and Bass album offering "Lie, Cheat & Steal" effortlessly bridges the oft ignored gap within this music between artistic longevity and dancefloor appeal. Tom's humble contentment with his latest labour of love and its' non Drum and Bass offshoot, "You Should Be Ashamed" is indicative of their probable success. Put simply, these two immediately powerful albums stand alone as musical statements worthy of their undoubted future longevity. This is the work of a great talent exploring the many sides of his musical character, keen to break down inter-genre barriers. Embrace these 'statements' do not discard them.

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THE STORY SO FAR

look out for new releases in the next few months

UD007 - OUT IN AUGUST
Sleeping Giant b/w Piano Tune

UD008 - OUT IN AUGUST
Aborigini Bass b/w Bioplasma

UD009 - OUT IN SEPTEMBER
Open Your Eyes (and Make a Wish)

undiluted

look out for undiluted re-releases in early july

UD001: dj brockie & ed solo - a) represents. aa) showdown
UD002: dj brockie & ed solo - a) turntable 1. aa) dangerous
UD004: various artists: the showdown ep
a) get raw. b) showdown (undercover agent rmx). c) don't stop. d) feelings
UD005: dj brockie & ed solo - a) sintrack. aa) voices
UD006: various artists: undiluted remics ep
a) represents (pascal rmx). b) dangerous (kane rmx). c) turntable 1 (zinc rmx). d) funky (undiluted rmx)

look out for **www.undilutedrecordings.co.uk** which will be operational in early august 2003. the site will feature dubplate clips, merchandise, back catalogue and undiluted ring tones and much much more.

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mampi swift

"As a young lad, I used to play to my mates at home, and we'd have our own little party, drinking coke and orange squash. Even at that stage, you want to get 'em jumping, even though there's only four of you in the room," This simple notion seems to lie at the heart of Mampi Swift's attitude to Djing and production, and may be the reason why he is often cited as the people's favourite. Nowadays you're more likely to see a thousand ravers jumping, and there may be a little less orange squash going around, but his mission has always stayed the same.

Swift's gateway to DJing came in the form of pirate station Kool FM, where he was first given a set by a long-time school friend and, joining the likes of Brockie & Eastman, began blowing up the airwaves alongside MC Navigator: "Me and MC Navigator used to do a show together and he basically used to fly the Mampi Swift flag. It's great, because when you've got someone like that around you, it kind of gives you the encouragement and the confidence to go on." Promoters and other DJ's in the scene soon picked up on Swift's talents on the turntables, and he became a regular name at Jungle Fever, and almost every other large scale rave that was going on in the UK. With his unmistakable razor-edged style of mixing, he has taken Djing to that next plateau, inspiring countless young followers to go out and buy some decks. The obvious next step for Swift was to take to the studio: "When I was playing on Kool FM and doing that whole Jungle Fever thing, I just wanted a bit of identity outside of being a DJ. I had made a couple of tunes that were doing alright out on the road, so I just decided to start my own label."

Charge Recordings provided a platform for Swift to release his own material, going back to the early releases like "The One", "Sonic" and "Jaws" and providing a consistent flow of dancefloor classics that are still being sought after today. In 2001 Swift released his first LP entitled "Mainframe" - an uncompromising selection of tracks that all received individual battering by the likes of Grooverider, Andy C and BC, to name but a few. It seems clear that Swift is a total perfectionist when it comes to his output as a producer, which puts all the pressure on him when he is also the main producer on his label. Other artists featured on the label have been DJ Friction, Militia and Special K & D'Cruze, but the majority of releases have come from the man himself.

Swift's latest project is entitled 'Transformers', with the first part ('Autobots') already in the shops and part two ('Decepticons') to follow very soon. Originally planned as a full album release, he has decided to split the release up into two parts: "There's so many albums out there at the moment, and there's a lot of young lads and girls that buy the music, so to go to the shop and have three albums in one week is going to end up costing them about 50 quid!"

'Autobots' features the massive collaboration with Fresh, "Play Me" which has been damaging each and every sound system up and down the UK and beyond. "We did a tune together on his album, which was kind of a hybrid of one of my tunes ('Blaxploitation') and one of his tunes ('Dogs on the Moon'), and we just mixed them together and it became 'Dogsploitation'. So we thought we would do another one together to return the favour for my album." And who could say no to this man, who as well as making most of us look like midgets, is also one of the most congenial and likeable characters in the scene.

The 'Decepticons' double pack is the one Swift seems to be the happiest with, having just completed the fourth track the night before. Again his professionalism shines through, needing each track to be better than the last before he is content to release them. "Moonraker" has been getting some amazing reactions on plate, merging Swift's futuristic soundscapes with that unmistakable sample (No prizes for guessing where it's from). Also featured in this pack will be "Northern Lights", "Soundwave" and the long-awaited "Mainframe" remix, and when you have both packs you can recreate sonic battles between the 'Autobots' and 'Decepticons' on your own decks.

Swift's attitude to production stems firmly from his experience as a DJ, learning how to create the exact reaction that he wants within the crowd: "I always look for something with energy in my tunes. I don't make music for people to chill out to. It has to be DJ friendly and mixer friendly, and most importantly for the dancefloor." The 'Transformers' project takes the sound into many different directions, but without compromising the prerogative to create music for the floor. Swift cites Ram Records as the label that he admires the most, for their consistent musical quality, and their ability to bring us tunes that shape the face of d'n'b as we know it. It is this headstrong determination to make dancefloor music unaffected by trends and commercial success that unites Swift with the Ram crew and the likes of Dillinja and Lemon D.

Now, the focus for Mampi seems to be on mastering the latest sequencing programmes and getting used to his new production software: "What I try to put down and what I actually end up putting down are two different things, because I don't know the equipment as well as some of my other mates… like Fresh who's a proper genius. At the end of the day, I'm a DJ first and producer second. I'm always learning. There are a lot of guys that are more accomplished producers than me, but now if you become a big producer, you start getting DJ gigs. It's a bad thing in a way for the young DJs out there that have never switched on a computer, but are brilliant DJs."

With Drum & Bass becoming such a global phenomenon, Swift finds himself travelling to the far corners of the earth with his box of dubs. He recently returned from a tour of Australia, and played in Germany a week later: "Just playing out in Germany used to surprise me, but the only thing that shocks me now me is when a crowd on the other side of the world hear a tune coming, which is relatively new, and they start going mad… it's like… Oh, you know this one!" Like many DJs on the scene Swift finds that the reactions he gets abroad is mostly better than the ones he gets in London. It seems that in the town where D'n'B was born, the punters are so spoilt for choice that they can become blasé about the raving experience. "In London, the raver can go out about four days of the week and hear their top DJs in the Drum & Bass scene, and hear all of the top tunes. People just take it for granted. You go abroad, and they get to hear the DJ once every year and a half, if they're lucky, and he's going to play all these new tunes that they haven't heard. It's special for them and they're mad for it."

On the subject of the recent return to the limelight of Drum & Bass, Swift has fairly little to say. He believes that the chart success is a good thing for the scene as a whole: "It's all good. It's happened before, and at the end of the day, the drum & bass scene is always there… it always ticks along. Garage people are comin up to me and saying: 'Your scene was dead init? It's comin back again.' I'm like, 'I haven't stopped working for years', so it hasn't actually gone anywhere, it just hasn't been in the limelight. Everyone in the scene just gets on with their thing, whatever happens."

For Swift, the only downside to the chart success of drum & bass is that people tend to jump on the bandwagon, and you'll get one big tune and ten regurgitated versions of it. He mentions tracks like "Mo Fire" and "Twist em Out" that are by no means designed for the charts – they just happen to sell a lot because of the strength of the music. "If a tune is going to do well, it's going to do well, but there are some people actually in the studio trying to make music specifically for the charts." But this is not something that worries Swift, or any other serious musicians in the scene, knowing that there are so many people out there working their arses off, inspired by the ever-increasing competition out there. With so many talented new producers breaking the scene and the old ones showing no signs of flagging, Swift seems constantly fascinated by the music he hears. He mentions Pendulum and Militia as two of the outfits he is particularly impressed by recently.

Along with drum & bass, Swift's other obsession is football, and he still dreams of one day being the manager of Real Madrid. He plays on a weekly basis and is thinking about organising a charity Drum & Bass football tournament in the summer. "Obviously some of the boys are a bit past it now, but I think it would be a funny day out," He laughs. Why is there such a strong link between D'n'B and football? "I don't know… Maybe its because we're all a bunch of lads, and we like football and beer!"

After DJing for over ten years in each and every rave around the UK and the world, I asked Swift if he had ever thought about giving up and concentrating entirely on production and running the label – "No way! If I was a millionaire and could afford to just DJ once a month…but that just wouldn't happen because I absolutely love DJing and it's what I've always wanted to do. I didn't know anything about production when I first started, it's just something that went hand in hand with it. I still get excited every weekend before I play out." It's this excitement and genuine passion for the art form that Mampi Swift is able to radiate from behind the decks, still exuding the same energy and enthusiasm as when he was playing to his mates in his bedroom all those years ago. "In any form of work, you're going to get some people who are more passionate than others, and I am very passionate about what I do and that's that!"

The 'Autobots' double pack is available in your shops now, with the 'Decepticons' following next month, so grab one while you can. The next thing for planned for Charge Recordings will be a compilation album featuring tracks from some newcomers to the label, including Fresh and Militia, which we can look forward to later in the year. Also keep your eyes peeled for Swift's forthcoming mix on Obsessive, which will feature some of his favourite tunes released over the last 6 months.

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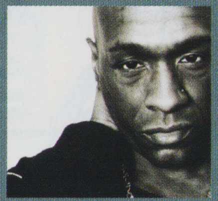

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blue skin

In the unlikely setting of a farmhouse in the heart of Kent's picturesque countryside, Blue Skin (aka Kraig 'Special K' Martin & Jason D'Cruze) have created their own unique blend of beat driven, disco-influenced Drum & Bass.

If you have been following the scene for a while, you will know that these two producers have been knocking out tunes for many years now. Jay had his first release on Suburban Base subsidiary, Boogie Times, when he was just 17 and Kraig had his first record out in 1994 on Tearin Vinyl. Jay recalls when he was 15: "At that time Kickin' Records were doing it for us, so I sent them up a couple of demos, and they had Hype down there A&R'ing. They liked the tracks, but they couldn't do anything with them cause they had so much going on at the time. They put us on to Danny who was starting up Suburban Base, and that was where it all started really…" .

Things started happening for Kraig at the end of 1993, when he opened his record shop, which is presently the only shop in the country to sell purely d&b. "The shop was the gateway to making music for me, and was how I met a lot of other people in the scene, including Jay." The two of them have been collaborating now for 7 years, working together and developing their style. Between them they have had releases on Sub Base, Urban Takeover, TOV, Charge and East-Side as well as on their own labels like Bomb Productions and Kraig and Darren Jay's Vanguard imprint.

The Blue Skin project is a fairly big U-turn in terms of Kraig & Jay's sound, trading in the darker, purely dancefloor vibes for something with a more musical slant. "We should have done it a lot sooner to be honest," Kraig explains, "We never go into the studio and say 'today we're going to make this sound', but previously we tended to follow the trend of whatever was popular at the time." Like most producers on the scene, Kraig and Jay could not help being influenced by the likes of J Majik and Peshay, who were constantly reinventing their style, and opening new avenues for the music as a genre. "The Blue Skin stuff came about when we made 'Smurf', which sampled an old Tyrone Brunsen track. That's where we got the name Blue Skin from, and we just liked being able to get a more musical element across without losing the energy and hardness of the drum & bass sound."

In early 2002 Kraig and Jay sent out a few CD's with 'Smurf' on it, without any mention of who they were. Peshay liked the track found out who it was and called them up, wanting to sign it as a single, then after hearing the next tunes it became a double pack, and then an album. "Every tune we did, more or less, Peshay said he wanted until it developed into 12 tunes." The title of the album 'Warrior Funk' epitomises Blue Skin's sound, incorporating funk, soul & disco flavas with a tough, bass heavy edge. Both singles from the LP ('Discoroo' & 'Feel It') have been causing quite a storm on the dancefloors, appealing to a wide cross section of the drum & bass community. The man like Peshay has taken on the remix duties for 'Feel It' which will be released after the album touches down. The LP includes another ten tracks full of richly layered hooks and tightly executed beats, like 'Inside Leg', 'You & Me', 'No Way' and of course 'Warrior Funk'.

Locked away in their studio, formerly a stable, Blue Skin have already completed a wealth of new material since the album. As well as Kraig & Darren Jay's Vanguard imprint, which is going from strength to strength following the release of the "Fleabag Remix", Kraig and Jay will be starting a new label called ThugSake to showcase their harder-edged output. Later in the year you can expect to hear something from Blue Skin Productions, so keep your ears to the ground for that one. There is also a remix of a Boomclick (Rob Da Bank) track in the pipelines, and the boys have even been working on some funk-house in their spare time.

What stands out about Blue Skin, is their total dedication to making music, without any real agenda or financial motives. Since day one Kraig and Jay have simply been about producing good quality tracks and getting them heard, whether on their own labels or other labels in the scene. The key to it all seems to be the way the two of them work together, as a unit: "After working together all this time, we've just chipped away and chipped away until we've got to a point where we know exactly where the tracks should go and what the other one is going to do."

So what is the next step in Blue Skin's development, and where do you see it going? "We're moving away from the sample-based music now. We've just done a track with MC Fats, and we've got a few musicians who we'll be working with on some live ventures. That seems like the next logical step for us really, and I, personally was getting fed up with going through the rigmarole of sampling, when both of us can come up with basslines and melodies all day long." Kraig explains. So we can look forward to hearing Blue Skin and Special K & D'Cruze evolving and experimenting with new styles and ideas, and basically just making music relentlessly until they drop dead.

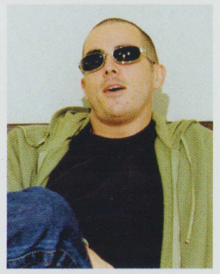
Blue Skin's LP "Warrior Funk" is out this month and if you missed "Discoroo" and "Feel It", go out and grab one sharpish.

dj ink

01	spirit	labrynth	inneractive
02	ink & j dub	one	dub
03	digital	gateman (keaton rmx)	dub
04	unknown	unknown	portica
05	hive	neo	dub
06	ink & j dub	nanotech	architecture
07	c4c	unknown	dub
08	loxy & damage	deadlife	dub
09	goldie	rhythm killer	metalheadz
10	goldie	terminator (danny c & cujo rmx)	metalheadz

trace

01	skc	soul on fire	dsci4
02	pendulum	trail of sevens	hardware
03	chris su	the bouncer	dsci4
04	d kay	mutant closure	dsci4
05	mindscape	lightfall	dsci4
06	keaton	the plague (trace rmx)	hardware
07	illskillz	soul shaker	illskillz
08	m.i.s.t	outer space	soul:r
09	dj red	enta da dragon (twisted rmx)	hardware
10	kamanchi	its a trap	full cycle

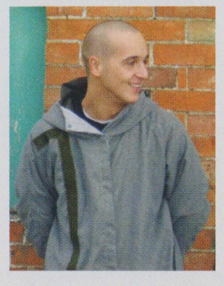


dj lee

01	marky & xrs	rotation	soul:r
02	mistical	back to love	soul:r
03	hive	neol	violence
04	jonny l	geronimo	pihrana
05	d kay & dj lee	new day rising	metro
06	digital	gateman (keaton rmx)	function
07	calyx & ob 1	untitled	metalheadz
08	total science	nosher (baron rmx)	cia
09	calibre	got to have	signature
10	kolfront	all night long (matrix & fierce rmx)	circle

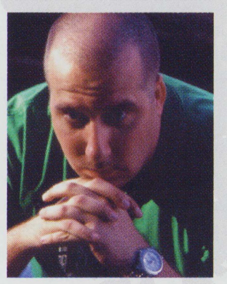
black sun empire

01	tech itch & kemal	the calling vip	dub
02	skynet	silverback	skynet
03	bse	gunseller	transparent
04	rawthang	scorned	bse
05	illskillz	soul shaker	dub
06	optiv & bullitproof	camouflage	1210
07	benjie	ai (rawthang vip)	bse
08	illskillz	ill be there 4 you (concord dawn rmx)	freak
09	ed rush & optical	bullit	virus
10	skc & chris su	blackout vip	dsci4



ak 1200

01	monkey & large	slam vip	dub
02	ak 1200	foolproof	run
03	total science	zombie nation	dub
04	twisted individual	bandwagon blues	formation
05	mampi swift	northern lights	charge
06	dom & roland	dance all night vip	dub
07	the militia	weight gain	dub
08	ak 1200	dawn raid (gridlok & esassin rmx)	dub
09	illskillz	forgive myself (d kay rmx)	dub
10	ak 1200 & dom & roland	lycan revisited	run



calibre

01	badmarsh & shri	signs (calibre rmx)	outcaste
02	breakage	so vain	bassbin
03	jaheim	put that woman first (calibre rmx)	warner
04	jonny l	camouflage	piranha
05	m.i.s.t	outer space	soul:r
06	mistical	cold halo	soul:r
07	marky & xrs	real good	soul:r
08	calibre	think again 2003	dub
09	calibre	trust	signature
10	hold tight	dirty habits	industry

zinc

01	fresh	signal	breakbeat kaos
02	hazard	enuff iz enuff	dub
03	twisted individual	unknown	dub
04	marky	darling	dub
05	c4c	camoflague	1210 dub
06	skc	pigs in space	dub
07	fresh	formula 1!	dub
08	pendulum	vault	31
09	militia	paranoia	dub
10	zinc	march	dub

sonic & silver

01	sonic & silver	the russian	virus
02	ram trilogy	screamer	ram
03	fresh	signal	ram
04	hold tight	925	dub
05	sonic & silver	paleface	virus
06	andy c & mc dynamite	hotness	dub
07	high contrast	bassment track	dub
08	fresh	foreigner	dub
09	sonic & silver	rush hour 2 rmx	bc
10	kamanchi	its a trap	full cycle

baron

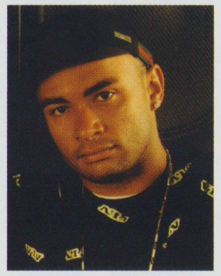
01	total science	nosher (baron rmx)	cia
02	m.i.s.t	outer space	soul:r
03	baron	wobble inc ep	cia
04	twisted individual	bandwagon blues	formation
05	baron	channel x	tov
06	total science	pop psychology	cia
07	baron	total immortal	advanced
08	pendulum	vault	31
09	concord dawn	slayer	hardware
10	pendulum	trail of sevens	hardware

ez rollers

01	various	lickable beats lp	intercom
02	ram trilogy	screamer	ram
03	pendulum	vault	31
04	peshay	jammin	cubik
05	roni size	sound advice (ez rollers rmx)	full cycle
06	marky & xrs	rotation	dub
07	usual suspects	killa bees (dillinja rmx)	hardware
08	60 minute man & dj touch	ten love ep	intercom
09	capital j	evil streets	mix n blen
10	ez rollers	dust (concord dawn rmx)	moving shadow

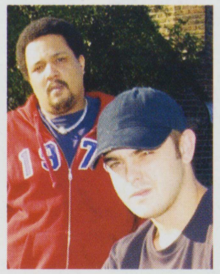
dillinja and lemon d

01	dillinja	fast car	valve
02	lemon d	generation x	valve
03	dillinja	crunch	dub
04	fresh	dead man walking	valve
05	alex reece	pulp fiction (lemon d rmx)	metalheadz
06	fresh	signal	breakbeat kaos
07	ram trilogy	screamer	ram
08	hive	neo	violence
09	d - type	breakbeat	beatz
10	capone	whirlwind	test



bad company uk

01	bc uk	bullit time	bc
02	ram trilogy	screamer	ram
03	fresh	signal	breakbeat kaos
04	bc uk	mass hysteria (hive rmx)	bc
05	bc uk	true romance	bc
06	pascal	jonny (bc rmx)	dub
07	ed rush & optical feat ryme tyme	why	virus
08	bcuk	pariah	bc
09	bc uk	street walker	bc
10	bc uk	grunge (diesel boy rmx)	bc

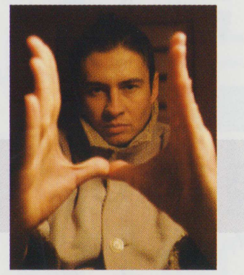


twisted individual

01	dj ron	touch the sky	dub
02	dj ron	arabian nights	dub
03	zen	the welsh wonder	formation
04	dj ss	stress related	formation
05	generation dub	body snatchers	formation
06	artificial intelligence	unknown	31
07	twisted individual	cock snot	reformed
08	jb	joyride	back 2 basics
09	twisted individual	junglist rmx	technique
10	twisted individual	rusty snatch	dub

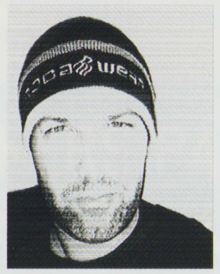
futurebound

01	futurebound, j majik & wickerman	pitbull	infrared
02	kamanchi	circus	full cycle
03	j magik	capiero (futurebound & codek mx)	infrared
04	concord dawn	raining blood	hardware
05	futurebound & codek	pied piper	dub
06	origin unknown & dynamite	hotness	ram
07	futurebound & jaquan	billy tha kid	infrared
08	fresh bc	foreigner	breakbeat kaos
09	marcus intalex & st files	barracuda	soul:r
10	futurebound & jaquan	blind cobblers thumb	dub



skynet

01	skynet	retribution	skynet
02	skynet	headthump	skynet
03	skynet	ghost train	skynet
04	kemal	typecell rmx	dub
05	skynet	phatlip	skynet
06	tech itch	pressure drop	dub
07	minator	medusa	nuvision
08	ed rush & optical	bullit	virus
09	skynet	brighton rock	skynet
10	skynet	psychonaughts	skynet



ray keith

01	uncut	falling (total science rmx)	dub
02	jaheim	put that woman first (calibre rmx)	east west
03	d9 & twisted anger	mexican rmx	dread
04	danny c	mexican rmx	dread
05	high contrast	bassment jaxx	dub
06	floyd dice vs ray keith	baby	ufo
07	exodus	dark soldier	dread
08	j majik	capiero	infrared
09	john rolodex	industries ep	dread
10	usual suspects	killa bees (dillinja rmx)	tov

kenny ken

01	capital j	evil streets	mix n blen
02	dead dred	dred bass rmx 2003	dub
03	xample	disturbance	mix n blen
04	jonny	bad company uk rmx	dub
05	roni size	sound advice (ez rollers rmx)	dub
06	grunge	dsl rmx	bc recs
07	kryptic minds & leon switch	blueprint	dub
08	stingray	earthquake	mix n blen
09	mampi swift	puppet walk	ganja
10	kenny ken & fats	drum & bass soldier	dub

dieselboy

01	stakka & k tee	echo chamber rmx	cargo
02	dieselboy & kaos	nania	dub
03	technical itch	pressure drop	penetration
04	fresh	foreigner	breakbeat kaos
05	total science	nosher (barons dsl vip)	advanced
06	kc	raining blood	dub
07	dieselboy & kaos	submission	dub
08	jameison	complete (fresh rmx)	dub
09	chris su	the bouncer	dsci4
10	metallica	master of puppets	elektra

frenzic

01	jaheim	put that woman first (calibre rmx)	dub
02	kamanchi	hold it down	full cycle
03	ill logic & raf	could it be	music lounge
04	calibre	its...	soul:r
05	black rain	tonight (calibre rmx)	scale
06	klute	now always forever (calibre rmx)	com suicide
07	marky & xrs	real good	soul:r
08	a-sides	what you dont know	east side
09	delta & format & influx uk	river nile	microdot
10	nu tone	dont go changing	new identity

dj ss

01	generation dub	body snatchers	dub
02	twisted individual	gimp mask rmx	dub
03	dj ss	stress related	dub
04	various artists	reformated e.p	dub
05	distorted minds	warriors rmx	dub
06	fresh	foreigner	breakbeat kaos
07	influx datum	take my heart	dub
08	various artists	jazz & bass vol 4 part 3	dub
09	dj ss	recycle	dub
10	twisted ind	exactly what it says on the tin	dub

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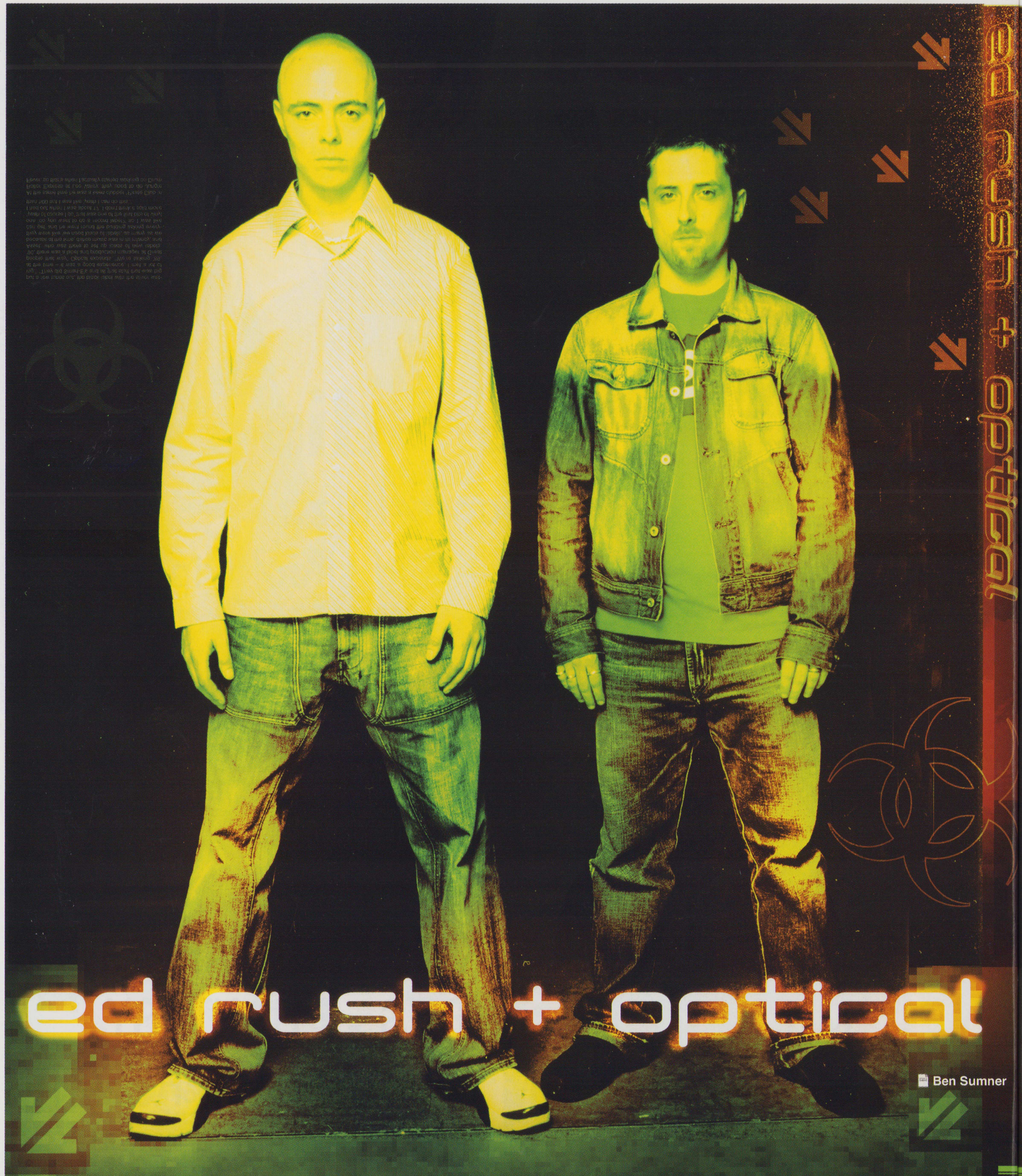

ed rush + optical

ed rush + optical

Ben Sumner

Probably the biggest duo in drum & bass; Ed Rush & Optical have been key players on the scene for a few years now since they burst through around '97. They've produced some of the biggest anthems, one of the best albums, run one of the most highly rated labels in drum & bass, and are two of the busiest DJ's you'll ever meet. Their third album 'The Original Dr Shade' is just about to drop, so it was time I headed down to Virus HQ in South West London for a chat.

It's always best to start at the beginning so I wanted to know a bit more about how it all began; Optical first got into the business in the late eighties - "My first job was as a tea boy at Great Asset Distribution, then I got promoted to sound engineering". Great Asset Distribution were responsible for a broad range of early dance music, Ed Rush reminisces – "I remember, they used to put a few tunes out, the black label with the silver writing." "They did Smart-E's and all that stuff that was big at the time – it was a good experience, I met a lot of people that way" Optical expands. "We're talking '89, '90, there was a label and production manager at Great Asset, who was there to set up loads of new labels, because at the time, dance music was in its infancy, and they were like 'we need loads of labels, as many as we can get' and he went round the building asking everyone 'do you want to do a record label?' so I was like 'yeah of course I do' that was one of the first bits of vinyl I had out when I was about 17. I don't think it sold more than 500 but I was like 'yeah I can do this'."

At the same time he was a keen clubber "Pirate Club in Roller Express at Lee Valley, they used to do Jungle Fever, so that's when I actually started working on Drum & bass myself; and that's when we did 'Leviticus (The Burial)' and various other more throw-away stuff". For those who don't know 'The Burial' was one of the biggest tracks of its day with the classic 'big, fat and heavy' sample, produced by Jumping Jack Frost but engineered by a young Optical - "It was good to meet Frost – the whole thing was basically his idea, it wasn't something I would have come up with without him – but it was good to be associated with it". "it was such a major tune back in the day". Optical continues "I used to drive around and hear it blaring out everyone's windows. From there I moved to working with Stage 1, who also had 100's of labels, they did happy hardcore and stuff for React. There's actually a track I did back then that's now the theme tune for BBC World, which apparently, is going to make me a rich man in a few years – Its an old Breakbeat thing that I did."

At the same time Optical was cutting his teeth in the studio; Ed Rush had hooked up with Nico who founded the seminal No-U Turn imprint. "We both lived in the same part of London, we grew up in the same street, he was a little bit older than me so he was listening to different types of music and I was buying these early hardcore records and playing them to him, I was also listening to hip-hop coming from New York and West Coast America and whatever. He had a sampler and a crappy old Atari, and that's how it all started, sitting in his loft on hot summers nights. I was 17, 18 and we messed round with loops, getting beats in time, going through the primary stages; we made a couple of tunes that were too crap to be released, they never saw the light of day and then we made 'Bludclot Artattack.' That was probably a good year down the line, and we thought we'd put it out on a white label, see some reaction and Randall picked it up and started playing it at AWOL. That was really the birth of my name and that's where everyone first heard it, and created a bit of interest."

So you were already making a name for yourself? Ed Rush steps in "I was doing pirate radio – Don FM and Flex; I did that for years on a Sunday night and that was really the highlight of my week, collecting records during the week, then playing them on the radio station, and seeing the same heads up there every week, there was a good vibe up there. I think if you can play on a radio station, it's a good experience, in a club it's different, but you're just getting the mileage in, on a weekly basis just turning up at a place, thinking about a set and laying it down. It helps for when your in a club environment." Optical tells a different but similar story - "I left home when I was quite young, I moved into a squat with a bunch of friends; at that time it was at an era that they had Sunrise, and all those big warehouse parties and the original kind of raves that kicked off the whole thing really. We used to go to a lot of those early events, and that eventually led to those squat people in London doing a lot of their own parties, so I started DJ'ing at those kind of things at around the age of 16. That then moved out into the countryside, and things like Castle Morton, I DJ'ed at all those parties, I was doing that for 2 or 3 years, I was on the road out of London just following the sound system round the countryside, getting harassed by the police. It was good, the crowds at some of those things were like 10 or 15 thousand people, so it was good training for what we do now. I was thrown right in at the deep end, cos none of the DJ's back then had ever really DJ'ed to a crowd that size, cos there had never really been anything like that before, it was a new experience for all of us. Die used to play a lot of the same things as me, I used to see him, he was a year younger than me and he was the youngest on the circuit of those DJ's".

Ed Rush suggests "I think that if your in a club two or three times a week you're an idiot if you don't pick up on what's not working and what is; and you can obviously take that back into the studio, especially with arrangements.

So how did you meet? Optical answers "We both started DJ'ing in the drum & bass world, at the time we met, we'd both just had success in the musical field; so that led on to DJ work, so we both had to cut plates, and so we met at Music House." Ed Rush adds "We'd independently, in our own areas, been building our names up, so we were at the same kind of stages, and we shared the same goals, and we lived in the same area, so it was inevitable that we were gonna bump into each other." Although it wasn't so much just the two of them, it was a whole little crew forming "There was Trace, Dom & Roland, my brother (Matrix) and everyone else, we were a little group with a vibe happening".

"We both like dark Drum n Bass, we both like smoking lots of weed, and we both like Chelsea FC; so it was like 'he likes Chelsea so it can't be so bad. So we started hanging out and the next thing was lets start making beats. Matt (Optical) first used to have his stuff at his mum's house in Hammersmith, we used to go up there and bash beats during the day when his mum was at work; that's if we weren't fighting with Matrix over who's turn it was to use the equipment!". Optical continues "It was when we moved the studio out of the house, where it all really started kicking off with the label". "Yeah that was early, within a year we had a studio where we'd go and make tunes" Ed Rush interjects, and Optical continues - "We were in Soho with Rob Playford, he gave us a big break there – he let us have a little tiny cupboard in his office for a couple of years, which we turned into a studio kind of thing". It was this office where the label was started and possibly the best drum & bass album ever was produced, 'Wormhole'.

"We started Virus, we had the idea in about '97 but it came about in '98" Optical offers; the label started with a bang, as the first few singles kicked up a storm. Doc Scott took the first tune we ever made together for 31 Records – 'Search', then we made 'Punchbag', then 'Medicine' came about a few months later. I think we were actually sitting on about 8 or 9 tunes at the time, and we were like look there's not really anywhere these can go because there's not really anywhere suitable; there was a lot of label's that were putting out some brilliant tunes that had an established sound, and we didn't think they'd be into our tunes, we thought they'd get rejected, but we still thought that there might be a little market for it, or there might be people who appreciate these beats and sounds we were making. So that's really how Virus came about." It wasn't long after when they dropped the massive 'Wormhole' album and propelled themselves onto an international stage.

What's the story with Wormhole? "We'd got three quarters of the tracks done before we'd even thought of doing an album, we were like, we could put out another 10 singles this year, or we could try and form something a bit more solid, also at the time you could put out loads of singles in d&b and still not gain the sort of reputation that you'd necessarily want, you've got to do something more substantial; we decided at that point that instead of doing another three tracks randomly, we'll get three or four that round off what we've got" says Optical. Ed Rush adds "We were in that room that Rob Playford gave us above this shady alley; and because the sound in that room was so amazing and we were finding new breaks almost every day; we were coming up with these new things everyday, it was such an exciting time, we were making so much music the 'Wormhole' thing almost happened by accident. We realized we had something that was almost there, so like Matt says, it was a question of going in and polishing it off, what four or five tunes do we need to constructively make this a complete thing?".

'Wormhole' was such a massive success; have you found it harder to do albums since? Ed Rush answers – "It's physically harder, but mentally you become more relaxed about it, your not quite so paranoid about the results, it might be harder to do a third album than it is to do your first album, 'cos on your first album you've got a totally open canvas, you haven't tried anything yet. You haven't been pigeonholed yet. You can do exactly what you want, whereas I think the third is probably easier than the second." Optical adds "we knew we were never going to do anything like that ('Wormhole') again. That was like 'that' thing, we know now that we've got all this pressure but lets be honest we're not going to do that again, we're in a different room, in a different time". Ed Rush points out - "Its almost that the success from 'Wormhole' created a bit of the pressure for making 'The Creeps', because we were DJing so much after that album (Wormhole) that it made it so difficult to actually get in the studio and follow it through.

So was it different when you sat down to do 'The Creeps'? Ed Rush starts - "We'd done a load of travelling when we did the Creeps", "and also we were thinking about making the album that time" Optical interjects. "It wasn't as consistent, the time we were spending in the studio. It was more sporadic". "We were on tour the whole time we were doing it, so we were coming back really fucked and then trying to get in the studio and do it". Optical interjects again "and we've had lots of medical problems, not this last year, but the year before, we had Tinitus and BATS. We had everything thrown at us for those couple of years, so things have calmed down a bit more now, we can concentrate on music now, we've been doing remixes again which we stopped doing for so long because we were like 'we can't do this anymore". "It was like any time we do spend in the studio, we have to spend on our projects because our ears are so fucked. Not because its selfish because physically we couldn't do any more work but the bare minimum", Ed Rush adds.

So how are they now? "You get used to it, your brain learns how to deal with it, and you learn to make tunes at a lot lower volume, and as long as you can deal with that, it takes a few months, but its fine. Occassionally we turn it up, just to see where everything is in the mix and to catch a vibe on it, but most of the time we make our tunes at low volume. Mind you that speaker has fallen off that shelf twice this week, so we have been tonking it a bit again recently, having said all that." Optical laughs in agreement and says "We were rinsing it, but I put ear plugs on now", "and I put my fingers in my ears, and I step out there (into the corridor)" Ed Rush chuckles.

So are they happy with the new album? "I'm more pleased this time than last time" says Optical tentatively; "I think it shows we've matured a bit" adds Ed Rush. Optical continues "We had more fun with it this time than last time, I think we tried to be a bit serious last time, which is a good thing, and good things came out of that album sonically," Ed Rush agrees "Yeah and there wasn't so much pressure on us with this one because it is the third one, we got the second one out of the way, I think that is the most difficult one, and so with this one, the whole attitude towards it was a lot more relaxed; our whole approach to it, it was a lot more enjoyable".

'The Original Dr Shade' has definitely got a different flavour to it; there are several drum & bass destroyers on there such as 'Heads Will Roll', 'Hammerhead' and "Hacksaw" but it's the slightly more unusual ones that really catch the eye. The album features collaborations with Rymetyme, Darrison and The Scratch Perverts; tell us a bit about them. Optical opens "We were on tour in Australia with Tony and Joel from the Scratch Perverts, and we had a mad night out and we got talking" Ed Rush jumps in "and we realized how much they loved drum and bass". Optical continues - "they play half their set drum & bass, we had no idea to be honest". "They had all our tunes and it was like 'wow man'. I've only seen them on my DMC video smashing it down" says Ed Rush "and at Fabric a couple of times". Ed Rush continues the story - "We were like lets get in the studio and see what happens; so they turned up with a box load of excellent samples, and a load of scratching skills, and they had a mini-battle in here while drinking 6 litres of beer each. It was great. Sounds like a party? "It was really going off in here" Optical jokes "They had 5 minutes each on the turntables and they'd just scratch the fuck out of it, and we'd be hitting the button on the EMU, just sampling away". Sounds like a wicked vibe but how did you manage to pull 'Get Ill' together, Optical retorts - "It was hard, we had hours of wicked scratching but we had to boil it down to about three samples. It was a bit sad to do that to them, but at the end of the day that's all you can do for that sort of tune".

Also on the album is the vocal led killer 'Why', which features Darrison and Rymetyme "Darrison was fun to work with as he's musically quite talented, and someone who we've noticed when we've been out on the road as having a good energy about him and he's a good laugh. He came down one evening and we stuck him in the booth and he just started vibing" says Ed Rush. Optical expands "We told him, kind of reggae but on a singing vibe", Ed Rush interrupts "and he hit the nail on the head first time. Big up Darrison; and he does the funniest German version of '21 Seconds To Go'; if you ever see him anywhere you've got to stop him and ask him to do his '21 Seconds to go' in German; it's so funny." And what about Rymetyme? "We've done endless things with Rymetyme; he's like our partner in crime really. We're all close friends. He's definitely one of the best MC's I've come across in the drum & bass scene; when he's good he can really blow you away with some of the things he can do" says Optical. "It usually has to be a big party; and its got to be really going off to see the best of him, a bit like all of us in a way. Other MC's might come and do something a bit more rhythmic and drum & bassy but a bit less what we're about, being a little bit different, we don't always get it right that's what we were trying to do with that one".

Probably the most suprising track on the album is the house track 'Smartiepants'. Optical explains – "I've done lots of house and techno in the past; I've worked with lots of housey people like Adamski, Mr Mundane, Bam Bam", Ed Rush adds – "We kind of just wanted to do something a bit different." Optical continues "I didn't want to do regular house music as such, we just wanted to work at that speed with kick drums and see what happened". "and I'd just found some golden samples that were just perfect for a house tune" chips in Ed Rush. "We just had fun with it, we just thought, we'll make something with a nasty bassline. It's just a little extra something. I've listened to the album a few times and I think that's a nice ending to it, just something a little different but it still fits sonically with the rest of the album".

So are you happy to be back on the road touring with another album locked down? "I love DJ'ing; not only because the travelling, but the actual physical buzz of Djing is unbelievable" enthuses Ed Rush. "It's mentally more strenuous to be in the studio" Optical proffers before Ed Rush finishes for him "But its really nice to get great feedback on the tune that you spent hours slaving and sculpting into what you think's good enough to put out. When you hear people playing it out, or people calling you up saying 'I love that thing' or people wanting to cut it, and your phones going mad; that's a really nice buzz as well". What about the adoration and attention that you get especially in America where people are so enthusiastic about their drum & bass heroes – do you feel like stars? "No not at all" they both reply immediately – "It's really nice to get feedback from people, and for people to appreciate what you do, but sometimes you just don't feel worthy of that sort of treatment. At the end of the day your no different to anyone else your just playing records and making beats. When people come up to you and ask for your autograph or ask to have their picture taken with you, your like 'what do you want my photo for, are you fucking mad? Do you know what I mean?".

Mark O'D

dj hazard

At 25 years young, Birmingham's DJ Hazard has hit the jackpot. Originally making a name for himself as a hyperactive presenter / DJ on Kool FM Midlands he's currently in dreamland having been made part of the True Playaz firm by DJ Hype. It was Hazard's 'No 6' track on the Formation 100 series that pricked up Hype's ears to his potential and a he hasn't wasted anytime in securing his services.

"When Hype found out I wasn't signed to a label he gave me a ring and asked me for a couple of tracks for True Playaz and to do a remix for Ganja Records, as the label was just about to start back up. After a good response from the first couple of tracks we decided to make it into an EP, then we spoke about me signing to True Playaz and he made me an offer I simply couldn't refuse!"

When asked about how it feels to be rubbing shoulders with the likes of Hype, Pascal and Zinc, Hazard reply's "it feels daaaam goooood!" How important is it for his development as an artist? "Very, very, very important. You should always listen to what other people have say whether its good or bad, but Hype and Pascal always tell it like it is - which is a good thing." Is his new boss working him hard? "He always leaves me to do what I'm doing but I'm sure he expects high standards, so I don't deliver him any crap to start with."

His debut - the 'No More Games EP' has been getting pounded by many of the top DJs and when you feature heavily in the legendary DJ Hype's sets for any length of time people have to pay their dues. 'Evac Q8' has his trademark bassline action, wicked edits and trigger-happy samples that fizz across the audio space. 'Rubber Chicken' has been getting the most rotation in the clubs entering like a cartoon soundtrack before diving into a roll that will have ravers treating the dancefloor like a trampoline. Further in 'Power Up' sounds like an arcade machine on speed and finally 'No More Games' is made of the no-nonsense material that makes the EP such a jolly addition to any set.

Keen to build on the success of his 'No More Games EP' he's, "doing another EP for Ganja Records, then a few remixes for other people, then another EP for Playaz. That should keep me busy for the time being." No wonder that he sometimes spends up to 48 hours locked in the studio at any one time!

Hazard is one of the most in demand producers to come out of Birmingham for some time; he refers to his hometown as "the best place in the world," and he's come along way since dropping early releases like the dancefloor devastator 'Supercharged', on 3D Mode. It's not so long ago that Midlands honcho DJ SS - always one to pick up on fresh talent - spotted his skills and snapped him up for a couple of releases. The cut that got inside (and fucked with) the minds of the masses was 'Darkside' on Formation subsiduary Reformed - a tune so damn tough, it forced pure punters to snap up the 'New Crusaders EP' and hand over their crisp tenners for the privilege of getting hold of one stone-cold killer tune. SS showed his appreciation by giving him the honour of reworking MA2's classic Formation cut 'Those DJs'.

Out of the current crop of producers forcing their way up the ladder this year there's only a handful, including Bristol's DJ Clipz, that punch in the same division as the mighty Hazard. They've both been in the box since the day I got hold of their tunes and they share the love of the bouncy Bristol-style bass. Hazard's 'Mash Up the Place rmx' has an explosive bassline bounce and put it in a double-impact mix with Clipz' irresistible 'Soundbwoy' and you have a blend of brain-bending effect.

The importance of his years learning his trade at Kool FM are not to be discounted and Hazard knows its played a massive part in helping him get to where he is now. "It taught me presenting to an audience and how to communicate with the listeners. At the time, I couldn't afford decks and so it helped my mixing skills, and it taught me how to work with feedback from others." Fans of the station will be buzzing to hear of news of its online return: "Kool FM has just set up an internet station called koollive.co.uk and will feature DJs and MCs from Kool FM London and Kool FM Midlands plus new artists from different camps across the country." Very tasty!

Seeing as his profile is rocketing in the scene, there seems no better time to bring his own label Radius Recordings back out of the shadows. "I want to bring it back later in the year, make it more consistent than before and have people like Devize and a couple of others producers that are not confirmed yet."

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14/06/03	fop > bristol	43-45 park street > bristol	4pm	dj flight
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kamanchi

For anyone even remotely familiar with the exploits of Bristol's Full Cycle family over the last eight or so years, it'll come as no surprise then to see that two of the stable's original founding members; Krust and Die, have now gone and got themselves hitched, musically-speaking, of course, and may well have just delivered one of the label's most defining moments yet. Not that Full Cycle hasn't had its fair share of special occassions along the way, obviously.

Over the last eighteen or so months, debut long-players from the likes of Suv, D-Product and, more recently, Roni Size have set new precedents for the label, previously only seen a fraction of through 12" sales. With a list of classics longer than even the longest of lanky arms (see: 'Quiz Show', 'Reincarnations', 'Genetic Manipulation EP', 'Drop Bear', 'Kloaking Device', 'Jitta Bug', etc, etc, etc), both Krust and Die can truly count themselves in, alongside Roni and Suv, as the longest serving soldiers to the FC cause.

So, after pretty much most of the camp having pretty much worked with pretty much everyone else inside the 'inner circle', whether it be collaborations, Breakbeat Era or Reprazent, now comes the turn of the three-year-old Kamanchi project to gain a little more limelight. The by-product of a late-night lock in while creating 'Stay' for the 'Planet V' album back in 2000, and more recently having devastated dancefloors with 'Hey DJ! (feat. Dynamite MC), Krust and Die's joint collaboration for the 'I Kamanchi' album is due through Full Cycle this month and seems to be taking drum and bass into new realms previously un-thought-of, let alone touched. The future starts here, apparently...

ATM: Back when you made 'Stay' for the 'Planet V' album, what was it that initially got you both working in the studio together and at the same time?
Die: "We'd been making stuff on our own for years, but then one night we just found ourselves going into the studio at 9pm, and we stayed in there for the duration. Kamanchi was born from a load of very late nights and very late mornings just spent rolling our tunes out."

ATM: So why did it take so long for you to get it together as a partnership in the first place?
Die: "Well, we'd done a few bits and bobs together before, but it had never really worked out right. But on that night we must have just hit a certain vibe as we went into the studio and got grimey pretty much straight away. All from just a couple of cold, stark beats that we had picked."

ATM: Yeah, 'Stay' seemed like the perfect meeting of both of your respective styles. With Krust's off-the-wall strings and your breaks...
Die: "...that's pretty much right."
Krust: "Whenever two people get together there's bound to be a different vibe anyway. It enables you to do something that you wouldn't normally do, so you don't have to feel obliged to do the usual. At first, I think that the Kamanchi sound was quite aggressive as we had things like 'Stay', 'Hostile', 'Easy, Mate' and a few other tracks that were very heavy... too heavy for some systems, hehe! It was just a period where tunes in general were getting a lot darker than they had been. Plus, we were heavily into smoking at the time, so of course that was going to come out in the music."
Die: "...yeah, there was definitely a lot of blazin' goin' on back then, hehe!"
Krust: "Basically, we had a hell of a lot of night-shifts over that period. That was the vibe back in those days, y'know; stay in the studio all night for two or three days, sleep in the studio and then come out and go home when the tracks were done. Plain and simple."

ATM: So you've been spending a lot of time in the studio lately?
Die: "The last two years have been a big learning curve for us; getting our heads around new equipment like the samplers and computer programs... everything. But there's been less programming and more actual playing of the music, which has been really good for us. It's been more about getting the arrangements together as a whole. When we started really using vocals properly, that then became a whole new ballgame for us. A challenge. It just made us look at things differently as we'd been doing instrumentals for such a long time up until that point."

ATM: Now that you were using vocals as key elements did it make you think about the structure of the tracks differently when you were making them?
Die: "Definitely. We learned so much along the way. We'd make a tune with a different vocalist each time round and they'd always bring something to the table. They'd show us something fresh and we'd do the same back, so we were all the better off for it. When we were doing this Kamanchi album, we got Rodney P and all those guys down from London to do their thing on 'Sounds Of The Culture'. But the thing was, we didn't have a mic booth that they could use, so we had to build a make-shift one, with carpet nailed onto the walls, underneath the stairs in my house. It worked out alright though."

ATM: Working as part of a live ensemble with Reprazent and Breakbeat Era, respectively, must have prepared you guys though...
Krust: "Sure, there was that. It did help a lot, but I think that most of the grounding came through us all going over to America. That was definitely a big eye-opener, no doubt. Working with Redman and seeing how his engineer Steve Solar did things really made us look at things differently. This guys is one of hip hop's biggest and most experienced sound engineers there is. He's worked with all of the big players."

ATM: That must have been like being a kid again... learning loads of new tricks...
Krust: "It was amazing, believe me. All of a sudden, we weren't just listening to all of these guys who we'd been idolising for years, we were actually in the studio with them, making tracks. It was unbelievable."
Die: "...Wu-Tang were next door on one side while Busta Rhymes was in the other, and then there was us, these little guys from Bristol, right in the middle of all of them. It was fuckin' incredible."
Krust: "It was a very crazy time. Just seeing the way that Redman did it; how he approached the mic, how he stood, how he was up on it all and how he delivered his lyrics...the techniques he used. We learned so much."

ATM: With the album 'I Kamanchi', it seems like you've blended in a lot more of your hip hop influences than you have in the past...
Die: "We're just showing our colours of where we come from and the musical path that we've chosen

Swax

to take so far. It's about what we've picked up along the way, as well as things that we've grown up listening to. That all comes out in our music, hence some of the old skool loops that we use. There's days where Krust or I will ring each other up saying that we've found some old sample that we should use. We'll take it into the studio, visualise which particular vocalist we could imagine singing over it and then, realistically, which vocalists we can then actually get. Like with Violet, one of the girls who's on the album. She did her thing on 'Back 2 Da Boogie' and it set the whole vibe off for the rest of the album. All from just another little spontaneous moment, it evolved. We just wanted to bring the funk and the soul back, and I think we more or less did."

ATM: Having someone like Tali on there must have made a big difference...
Die: "Without a shadow of a doubt. She's been an amazing influence on all of us. She can sing a tune back, note-for-note, perfectly, after hearing it once a few days beforehand. It's such a buzz working with her because she'll come in and get the job done. There's so much energy around when she's in there doing her thing. She really has made the difference."

ATM: is that her on the skits that are on the album?...
Krust: "No. That was my daughter, hehe! We draw everyone in, hehe! But yeah, Tali's journey into Full Cycle has been another one of those crazy stories. She's really brought another side to the label that was obviously needed as with tracks like 'Hold It Down' and 'Soul Beat Calling' she just came and delivered the flavour."
Die: "...a soldier, ready to go at the call of duty, hehe! She's always there."

ATM: when did you come up with the idea for the album?
Die: "We'd done a few tracks already, over a period of time. The thing is, we'd released all of these twelves of our own on Full Cycle over the years, so it had got to a stage where wanted to make and release our own artist albums through the label as well. It's all about taking it to the next level by making more of a statement than just one single or whatever."

ATM: Sure. It was good seeing the Suv, D-Product and Roni albums all come out on Full Cycle because it made it much of a home-grown affair...
Die: "Exactly. We're just building it from ground level up. Like with the Kamanchi album. There's a lot of newcomers on it; people from around the way. They're all accessible and ready to work. They've got really good attitudes and they brought good vibes to what were doing."

ATM: You've managed to keep the album really diverse as well. From the rollers like 'Ultimate' and 'Code Of Honour' through to the more song-based tracks with Tali, Violet, Holly Grant and Oisin. Was it important to maintain that particular balance?
Die: "There's something on there for everyone. We want to appeal to a wider audience than just the devoted, hardcore d'n'b heads, although there are beats on there to cater for those guys too."
Krust: "I think things in d'n'b have changed a lot in the last four or five years since garage music has come into it. The audience has also changed. They want to listen to a lot more than just one set style. People demand more in the music as they're not just listening to Full Cycle or Bukem or Virus. They want to listen to all of that, as well as the garage and the hip hop."

ATM: It's like going back to the good old days where everything came under the same umbrella, when there wasn't any divisions...
Krust: "That's it. It's vital now. For example, we did our launch party the other day down in Bristol. We were in one room, Wu- Tang were in the other and there was r'n'b in the back room. Everyone was everywhere! The people were going as mad to the Wu as they were to us. It shows you that there is a demand for good old fashioned music. Fuck the titles. Let's just take it back to the old skool and look at it how we used to look at it...music that you can be entertained by, regardless of tempo.

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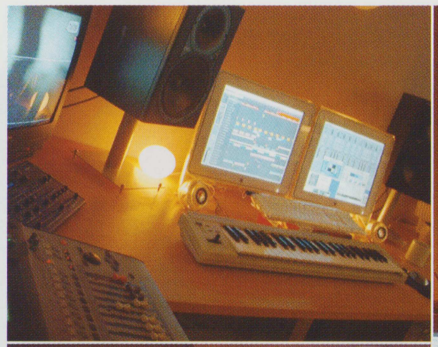
in da lab - john b studio tips



About 18 months ago I sold most of my outboard studio gear and went all in to working with a pure software studio environment so I would be ready to work in surround 5.1 and 96Khz stuff if necessary. I just use my Mac (dual 1.2 Gig G4), running Emagic Logic 6.1, with a TC Powercore DSP card, so these comments are specific to that set-up – basically just a bunch of tips and ways I tend to go about things.

1. Get the fastest Computer you can afford. It can deal with more audio tracks, software instruments and plug-ins. A dual processor is ideal, Logic splits tasks across the 2 processors to squeeze out better performance. I usually have the CPU monitor window open too so I can see how close I am to the edge, and check when its time to bounce/freeze tracks.

2. Memory – I've got 1.5 Gig in my Mac, its worth getting as much in as you can, just to get more performance, you can have a fair few more plug-ins going.

3. Use a separate HD for your audio files and make sure it's a fast one – external firewire Hds do nicely. The speed of your hard disk limits how many audio tracks and files you can have playing at once, so go for a fast one like 7200 rpm. If you've got the money for 2, do that and keep one as a mirror in case of disaster.

4. You can get more out of your computer with extra audio DSP cards, I use a TC Powercore (there's a firewire rack version out now which is even better). They run really high quality native plug-ins, the best reverbs by far which would otherwise be really processor-intensive. The reverbs are sooo much nicer are the sort of thing that can really affect your overall sound. There's also a great vocoder and Finalizer multiband compressor I use on the final mix. The UAD-1 and creamware Cards are also supposed to be good too, and are generally a good way to get more out of your computer if its not already that fast.

5. Audio Cards/latency – It's a good idea to get an external audio card – the Motu firewire ones are my fave, 828 or 896. I went for an 896 because it supports 96Khz recording so I can do stuff for SACDs in the future. Multiple ins and outs aren't much of an issue for D&B production, but its useful to have lots in case you need to produce a band or use lots of MiCs or whatever. Internal audio cards can work well too, but they drain system resources a bit more, and can be a bitch to install and pick up dodgy static in the audio from time to time. Use the control panel to change the samples per buffer to squeeze a bit more out of it – when you're mixing down and latency isn't so much of a problem you can get a few more tracks running without maxing out your ASIO things.

6. Keep your OS software, drivers and software updated to the latest version as much as possible – it'll be a lot more efficient and stable. Avoid dodgy cracked software – it'll make your system more unreliable and will mean the software company dudes wont be able to afford to make us any more genius programs.

7. Do Lots of backups. Get a DVDR drive, so you can fit almost 5 gig on a DVD. Audio files are big. Nice.

8. Keep your files organised as much as possible and some sort of sample library. You'll be able to work faster, and go back and redo tracks more easily. The new Logic 6 has a 'Save project' feature which chucks everything into a new folder, optimises the audio files, and puts all your sampler instruments and samples in special folders too. Very useful indeed.

9. Use the buses for FX you use a lot, another way to economise on processing. Obviously sometimes you'll want FX specific to individual tracks, but its usually a good idea to have a few buses running things you'll use regularly like hall reverb, delay, room, and mad ambient space reverbs. Big Reverbs use heaps of power up so the less you can have open the better.

10. Use Universal track mode if possible, it's just more flexible and economical with mono/stereo stuff & sending to busses.

11. Never let things clip, anywhere. Digital clipping is very nasty. If you need to warm something up just use a valve emulation plugin, or overdrive in the spark res filter or something like that. Make sure that your final output isn't clipping either or everything will sound like pants.

12. Don't use crap disjointed out-of-tune accappella samples, they suck ass. Putting lame vocals in a track doesn't make it quality liquid funk – everything has to fit together baybee. Go find a session singer and do something nice and original – there's no shame in trying to sing yourself, just use a bit of autotune and make sure you do millions of takes until you get it right.

13. Don't compress everything within an inch of its life. You can get the same nice loud mixdowns without squashing everything. A bit of sensible sound selection and EQ on the individual sounds can go a long way. I generally use a little bit of multiband compression on the final signal, with masterx3 plugin on the powercore, but very sparingly. It's usually only worth compressing the bass a bit or any really peaky sounds – but if it was a sampled bass or break chances are its already been compressed a million times b4 it got onto your system.

14. Beef up regular breaks with drum machine samples, to give them a bit more kick and control over the main kick and snare. Adding nice pure kicks and hi hats rather than over EQing dodgy samples sounds a lot nicer and cleaner. I usually use an original break somewhere to provide the character and a bit of organic feel to the beat, then beef it up with other drum samples and perc just get it nice and sparkly and present. Then again, you can just ruff it up and i'm sure no-one would notice.

15. It's also a good idea to spread your drum parts out onto as many separate channels as possible so you can mix everything nicely – try to use stereo a bit to space things out, not the main parts but it works nicely with the percussion. This also makes things easier when you're editing it all down and doing sneaky fill in drum roll production tricks later.

16. Check how your overall Mix compares to well known tunes you know work well and sound good on a big system. If necessary use something like the TC assimilator plug in to analyze their EQ curve and maybe apply a percentage of it to your track.

17. Burn your track to CD and try it out on a bunch of different stereos in your house, or round your mates, or in the car.

18. Please don't make any dodgy boring generic monotone homogenous tracks, or at least if you do, keep them to yourself, the d&b world can do without it baybee. A good test is if you can describe your track to someone and explain how its different to any other – and have them recognise it afterwards if they've not heard it before as a bonus. Keep things interesting, new and unique, and fun.

19. Keep some plants in the studio, you'll be more productive.

photek - d-i-t-c

The Message - Grandmaster Flash - Sugarhill

"I'm proud to say, first record I ever bought on 7" from Boots. I played it to death. Whenever I hear it, it brings me way back to the excitement of first buying records and playing them endlessly in your bedroom till your parents go nuts because they have been hearing the same tune blasting through the house for days."

Anything Can Happen - A Guy Called Gerald

"To me one of the first real drum and bass tracks before the term drum & bass was invented. When I was still calling it jungle. This totally defined the atmosphere on the street at the time. I big influence for me in the way I felt about music and what I wanted to do with it."

A Love Supreme - John Coltrane

"A classic John Coltrane moment probably heard it first time on Gilles Peterson's radio show. Could pick from loads of Coltrane but this one is pretty representative. I always talk about John Coltrane, because he's one of my biggest influences. His music inspired me to play the saxophone myself. That was really how I got my first real insight in creating music. I played it only for a couple of years and was pretty good at it actually. After you learn and know how to play an instrument it gives you a different perspective in how to use computers. I treat my computers as instruments not just as tools. I picked up playing the saxophone again a couple of years ago, but since I smoke I don't have the lung capacity any more that I used to have..."

We got Heat - Photek

"Sorry, but I've got to say I just finished this track the other day. When I sat back and listened it was hitting me hard like when I first heard JVC Force (Strong Island). I think it's one of the best tracks I've made. I'm working with lots of vocalists now and it definitely ads to what I'm doing. It's also a change not sitting in the studio on your own for days, but have some one around to vibe with. I have a great little crew in LA that come and work and record or just hang in my studio. I'm very inspired working with US rappers and vocalists. That's also where the whole idea came from for my new label Do or Die records. We will perform the new tracks live this summer. Should be fun."

Shook One's - Mobb Deep

"This sums up the whole Queensbridge sound the '90's. I listened to the 'Infamous' album constantly when I was making 'Modus Operandi'. It's dark, moody and intense. Something I was really into, a state of mind of that time I guess. But honestly I've always been a major Mobb Deep fan."

Angel - Goldie

"Basically I'm just picking one of my favourite tracks from one of the best albums ever made. When it came out it was truly a new form of music. One of my other favourite tracks is 'Sea of Tears'. When Goldie played it to me he was still working on it. It was the summer and we were driving through Swiss Cottage in the Merc 190 with that killa sound system and it made you want to cry."

When doves cry - Prince

"I'm a big fan of Prince in general and there are many tracks that I love. What is so amazing about Prince is that he manages to write music that as instrumentals stand on their own. But then on top of that he writes fucking amazing songs as well!"

Nude Photo - Derrick May

"One of the most emotional techno tracks I know. I got into the whole techno thing through the guy that taught me Cubase (Doctor Dave Harkitt). I used to go up to his place to work on tracks and I would bring my 1 keyboard and plug it into his studio. Every time I went to his house I learned a bit more about Cubase and techno."

Running away - Roy Ayers

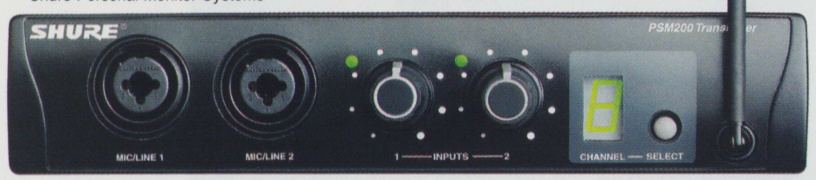
"Same again, I could name tons of Roy Ayres tracks, but this on is definitely a summer anthem for me."

All along the Watchtower - Jimi Hendrix

"He's simply one of the most important artists ever and an influence on every style of music. Simply essential. I got interested in Rock music at a relatively late stage, but Hendrix always got to me."

Serato Scratch

Shure Personal Monitor Systems



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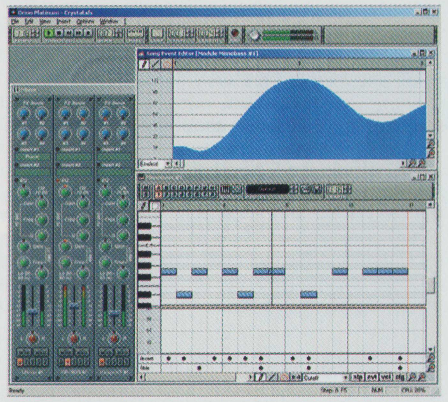


Orion Platinum

SHURE PERSONAL MONITORS

Most of us have experienced the small ear-plugs given out at Valve gigs to stop your ear drums exploding into 18 million pieces, well, while I was wearing a pair of these "make you look like a lightweight" accessories, it suddenly sprang to mind, just how cool it would be to have a pair of headphones like this, and, as if by magic, The Shure catalogue appeared.

The new PSM range of In-Ear Monitor Systems from Shure, are essentially, a pair of headphones, except they fit inside your ears! And can be wireless! Each set is manufactured individually, to perfectly mould the shape of the buyers ears, which does cost, but if you've got a few quid, this product is a must, as the features on these babies are all good, for mind, body, and soul!

The kit comes with a pair of buds (ear pieces) and a body pack. Think of this as a wireless Walkman that can be clipped to your belt or whatever, then hooked into any line level set of outputs that are available on your mixer, Set your input level on the transmitter (if running wireless), the output level on the receiver pack (level in your ear-pieces) eh... voila! You're ready to rock! It acts like a mini mixer, you can adjust the pre-mix cue, and even create and adjust your own monitor mix, with a personal monitor unit, whilst the ear-pieces have a programmable frequency acceptance range, in other words, built-in ear protection, (At last I don't have to clamp the headphones to my ears with an industrial vice, and make an appointment at the hospital after every gig!)

As you can imagine, for a piece of technology this cool, the price range starts from £640 for entry-level, and accelerates to £2500 for top-end. But, if you wanna look cool, be able to hear your mix perfectly, and not have ears that bleed regularly, then surely this is just the Drum & Bass scenes answer to a BUPA health check!

The PSM range is gonna get 9.9 out of 10, firstly because I'm gradually going deaf and want to blag a pair for giving the makers a big up, and secondly because they really are a milestone in sound monitoring.

DENON DN-D4000 CD PLAYER

As the tech boffins at the major kit companies battle it out for innovation and style, Denon Laboritories announce the new DN-D4000, double CD/MP3 player. Two of the biggest killers in the 4000 gun rack for me, are reliable playback of CDR/RW discs, and also, wait for it... MP3 playback! MP3 is now an essential music source for everyone, as the space the compressed files take up on your computer is so minimal, and thanks to Denon, we can now have an 18-hour mix session with just 2 CD's!

This player offers some of the most unique MP3 features on the market, including VBR and CBR support, folder/file search and ID3-Tag display, showing artist, album, and track title, (useful for burning and mixing CD's with embedded text straight from your Mac or PC). The DN-D4000 also offers 2 seamless loops per drive, by using the start points (A-1 or A-2) two seamless loops may be easily created by jumping from one point to another.

Another unique feature is the two Hot Starts and Stutter Cue Points per drive. The first allowing the power of controlling two different cue points "on the fly". Excellent for slam mixing and beat juggling, and the second (stutter) utilising the same two cue points for "cue point sampling". Snatches of audio can be punched in when either "A" button is pressed and held down. If this is done repeatedly, a stutter sound of a vocal or beat is achieved.

This machine has more memory than a mini metro full of elephants, with a track memo of 300 per drive, and it also allows for cue point, playback pitch, pitch range and the seamless loop data to be stored. Also included is a disc memo of up to 10 discs per drive. This allows MP3 discs to start up as quickly as a CD, without having to read the MP3 disc information, and don't worry about those over enthusiastic dancers on stage while your mixing, because the anti shock mechanism on these things is 10 seconds for an audio CD, and 100 seconds for an MP3 file.

Also appealing, is the Brake effect, which mimics the stop button on a 1210 superbly, and as if the pitch bend of +/-18% wasn't enough for fine-tuning your mix, the inner jog wheel has a maximum range of -35% to +50%.

The DN-D4000 also offers digital outputs, used for direct digital dubbing to a MD, DAT or CD-R. It can also be used to connect directly to an outboard digital processor or mixing console.

Playing with this toy is more addictive than S.A.R.S disease, a top of the range, front-loading, twin CD, mixing unit, that seems to have morphed with a computer, and spawned a technological love child. In English, 9.75 out of 10.

STUDIO IN A BOX! ORION PLATINUM

Orion Platinum is the new kid on the block, it's a complete virtual studio, ideal for beginners getting into sequencing and music production on a budget!

Platinum certainly looks the part with classy packaging, and a 35 page 'getting started manual', in fact, the manual is very basic so it's best to refer to the help menu, which is a lot more informative. The install procedure couldn't be easier, insert the serial number, and Bobs your transvestite aunty!

Orion is first and foremost, a host sequencer, allowing you to import all your favorite VST instruments and plug-ins, it also has Re-Wire support for Reason, Cubase, and Abelton etc, and can read Akai S5000/6000, Kurzweil, Wav and Soundfonts with an audio slicer comparable to Recycle, I personally found it very easy to chop up a breakbeat loop into individual kicks, snares, and hi-hats, then restructure it again from scratch.

The sequencer is a pattern based (piano roll) step sequencer, with unlimited undo/redo. All parameters can be changed, edited, and recorded in real time, which is great for coming up with some unique sounds! As mentioned, the sequencer will import all the file types mentioned above along with midi in/out and midi file import/export.

What impressed me most about this package was the number of high quality sound modules with loads of different drum kits to choose from, not to mention strings, pads and basses, in fact, I almost felt spoilt with the number of sounds available (600Mb)!

In total, there are 10 analogue/digital emulating sound modules, my personal fave was the Ultran and 28 studio effects, ranging from the Tomcat, XR-909, Buzzline, Plucked String, WaveFusion, Junglist, Wasp and Mono Bass, hours of fun!

At £130 Orion Platinum would have to be one of the best buy's I've come across, it's a great alternative to the more expensive packages such as Cubase, Reason (who have just put out version 2.5, which includes a vocoder!) and Sonar, but unfortunately it doesn't support Mac at present, however the ease of use and the results you can achieve are simply amazing! 9/10.

If you wanna blag a FREE demo CD of Orion Platinum, contact the boss man below, and tell him, "the boys at ATM sent ya!" info@dark-horse.biz

Or alternatively, if you wanna purchase the full version of Orion, e-mail me at daveatm@dircon.co.uk. and ill sort you out.

ALLEN & HEATH XONE:02 SCRATCH MIXER

Renowned worldwide for their top-end Xone series of club mixers, Allen & Heath have entered the scratch battle arena with the Xone:02 pro turntablist "DJ console". Just looking at the Xone mixers makes me shudder, and mixing on them seems to switch me into cyborg mode, as human gels instantly with technology.

Although it looks like a two channel mixer, its pair of dual stereo Channels, and dual mic channel (both reversible), allow up to 4 stereo and 2 mono sources to be mixed simultaneously with independent gain.

In typical A&H style, It uses 45mm dual-rail, gold contact, conductive plastic VCA faders throughout, all with contour control and reverse switching. These faders have been custom-tooled for A&H, and can be replaced by removing the steel faceplate, (not that they would need replacing, as the quality and ruggedness is overwhelming!)

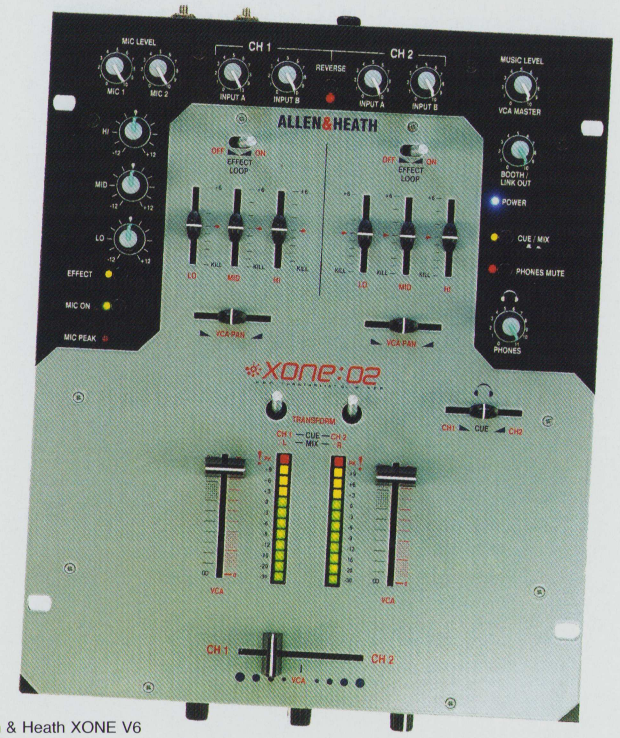
All outputs are VCA-controlled for premium audio quality, which is immediately noticeable compared to your average mixer, and even my Pioneer 500, which I thought was ok up to now! Each channel has a specially designed 3-band EQ section on low-profile sliders (that don't get in the way when your in the mix), with a rapid-response 12dB per octave slope, and +6/-26dB of cut/boost.

Another deluxe feature is a set of effect loop on/off controls, with silent FET (field effect transistor) switching, to seamlessly cut external FX into the mix with no clicks for a change. The channels also have VCA pan controls on sliders and special rotating transform switches which work up/down or left/right to match the DJ's style.

A new, high quality pre-amp has been created for the dual mic input which boasts balanced XLR inputs, separate mic1 and mic2 gain controls, and 3 band EQ tailored for vocal frequencies and effect switching.

Other standout features include a cue slider, high-powered mega sturdy headphone output, and an independent booth feed that doubles as a link out for 'daisy-chaining' mixers, or as a recording output.

I don't know what else to say about this beauty, like me, It's amazingly good looking, and it has all the features a scratch pervert could wish for. There's just a certain professional feel to all of A&H's products that other mixers lack. Amazingly high quality, at a not too stupid price. 9.9 out of 10.



Allen & Heath XONE V6

SERATO SCRATCH STUDIO EDITION

There's a new bully in town, tooled up, and ready for a ruck with Stanton. More and more professional turntablists are opting for computer scratch sessions, Craze kicked it all off with Final Scratch, and amazed us all, but Serato (the people who gave us 'Pitch 'n Time') have just announced the release of Serato Scratch Studio, and they mean business!

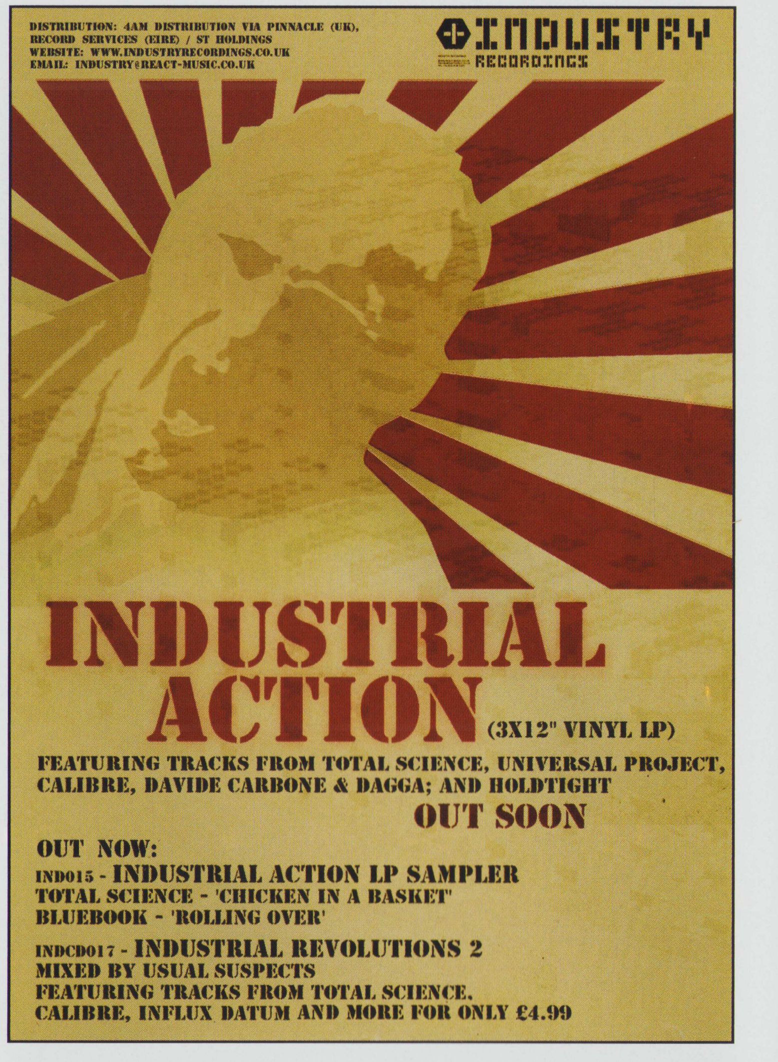
The package it comes in is bad! A gatefold LP sleeve with some nice artwork on it, 2 blank pieces of vinyl inside (to read the time-codes), and an installation CD for PC or Mac, that fits nicely into the inside cover. Unlike Final Scratch, you don't need a hub, but you do need Pro-Tools though, as this application acts as a plug-in, and is aimed at the more studio-minded DJ, so you need a decent soundcard with 2 stereo RCA connections (to plug your decks into).

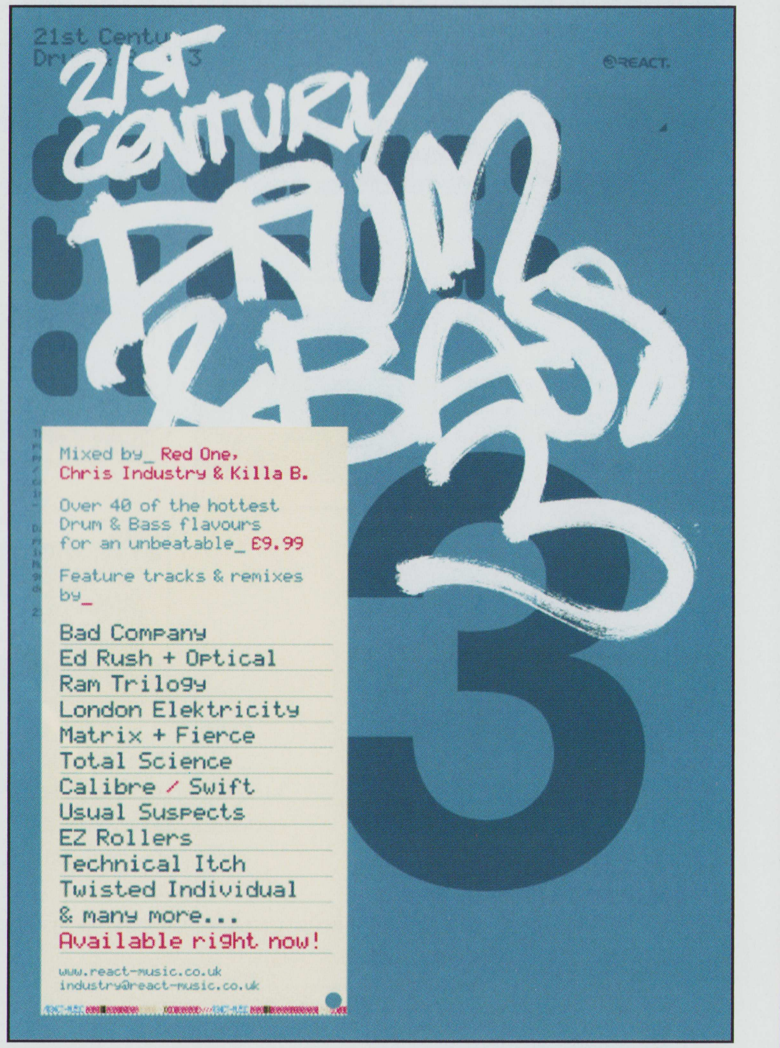
Once installed and running, it works on the same principle as FS, in that you can scratch-the-f*!k out of digital music files from your computer, using the Serato app to embed time-codes into the blank pieces of vinyl on ya 1210's, with the coolest looking interface to boot.

The possibilities of computer scratching are endless, as you can have 2 squillion Gigabytes of MP3's available to scratch at the touch of a mouse. (fit that lot in yer record box!) And don't worry if you haven't got Pro-Tools and a studio, cos Serato are bringing out 'Scratch Live' in the summer, which runs as a stand-alone app for PC, and Mac OS 9 and X, and uses a small USB interface instead. More of a DJ led package, than a studio one.

Scratch Studio has already received massive big-ups from the likes of the Mixologists and A-Trak, and deservedly so, it's an outstanding package, that looks cool, and works superbly, and is easy to use, plus, when Scratch Live hits the streets this summer, it should make it even more accessible.

Computer scratching is the path you must travel, Believe! 9/10 **Dave Fobia**





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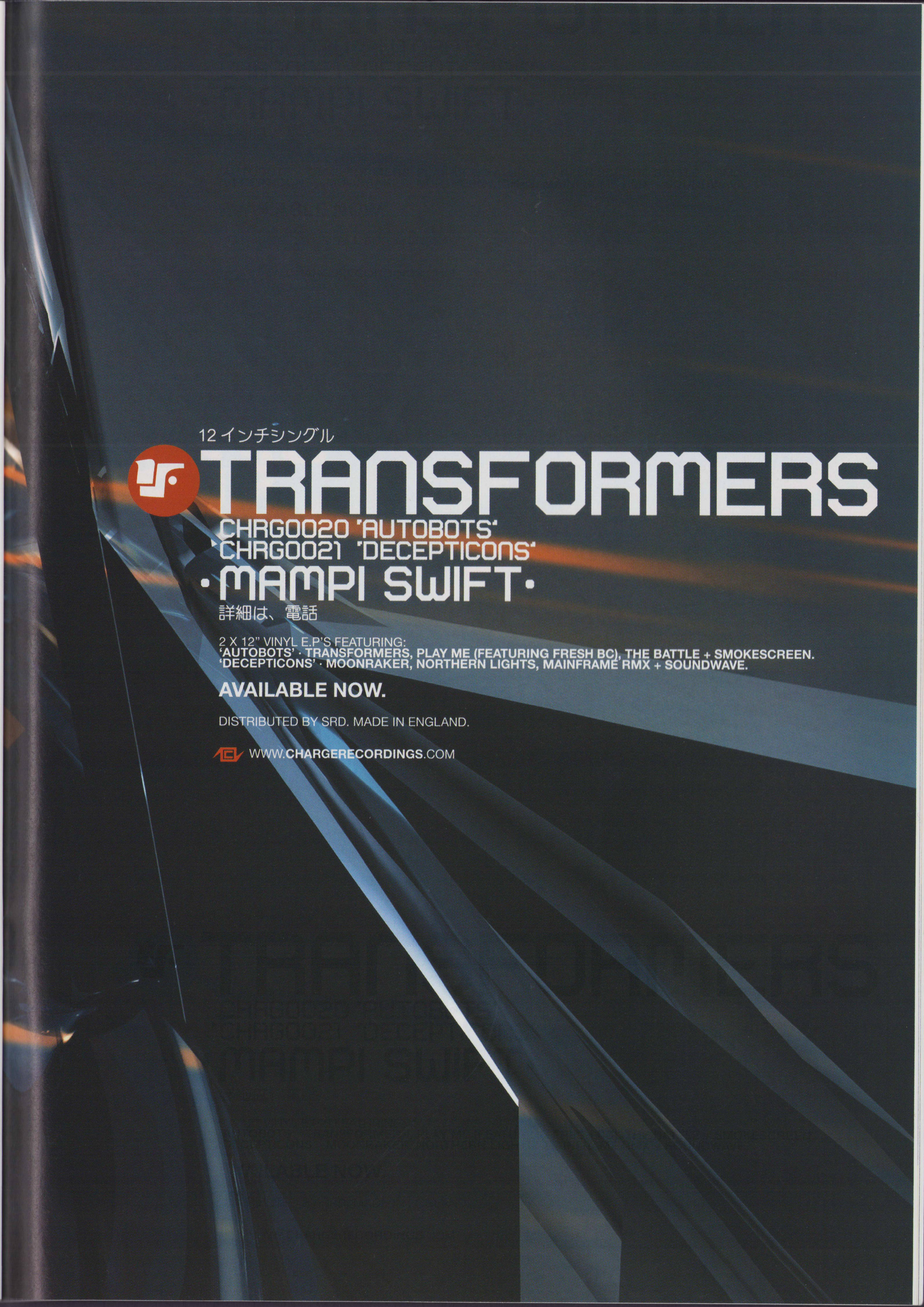
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shy fx + t power

Andre Williams and Marc Royal first met back in 1994, when Andre (aka Shy FX) was on a work experience placement at S.O.U.R Records. "We didn't really gel at first," Shy recalls, but it was their chemistry in the studio that later brought them together. "I got sacked soon after I started working at Sour, because they asked me to clean the toilets, and I just said 'no way'." Fortunately, Shy was good friends with the engineer at the Sour studio, and he sneaked in one night and made what became 'Gangsta Kid'. The label bosses heard the track the next day and signed him straight away, and he was never asked to clean the bogs again.

Marc T Power began his production career making hip hop: "There wasn't much to hip hop production then, so when I first heard the hardcore stuff, which then developed into jungle, I knew I had to give it a go." Shy & T Power both remember their first raving experiences as a major turning point in their lives. Used to the attitude and unfriendliness of hip-hop and dancehall clubs, neither of them could believe the energy and unity they saw at their first jungle/hardcore rave. "Just hearing those basslines on the big systems and seeing so many people enjoying themselves and dancing, black and white – all together… I don't take drugs, but it made me feel high." Shy reminisces.

From their early days at Sour, Shy and T Power formed a friendship, despite their musical styles being quite different – with T Power delving into the more atmospheric side of things, experimenting with breakbeat patterns and jazz influences. Tracks like "Mutant Jazz" and "The Elemental" stood out as being way ahead of their time, still deemed as seminal tracks today. Shy always had a more dancefloor driven approach, influenced by the dancehall/ragga sounds that he spent his teenage years listening to. 'Original Nuttah' epitomised this combination of styles, and proved to be the track that made Shy FX a household name within and outside of the Drum & Bass scene. Featuring the scatted ragga chants of UK Apachi, the single reached No. 39 in the UK Top 40, and became one of the biggest jungle anthems of all time. T Power remembers when he first heard 'Gangsta Kid': "I didn't get it at all… I get it now, but at the time it just sounded too stripped down… like just a beat and a bassline." However, what united Marc and Andre despite these differences in style were the elements of funk that were strong in both their sounds.

On leaving Sour, Shy set up Ebony Recordings on which he began to release a string of heavily rotated tracks by himself, and some collaborations with T Power. It wasn't until they started working on what became 'Set It Off' that the two producers started sharing a studio on a regular basis. T Power first appeared on Ebony remixing "Who Run Tings", but was to continue recording on Sour, exploring breakbeat variations and releasing 2 albums and a fair few 12"s. 'Bambaata' was one of the tracks that highlighted Shy's talent as a producer, and put him and his label firmly back on the D'n'B map, after some people had doubted his dedication to the scene, after the mainstream success of 'Nuttah'. "With 'Bambaata', I just liked the idea of making a jungle track that sounded like it was recorded in a jungle."

Things really took off for this now prolific duo when they came up with a little r&b vocal number, which caused a massive storm on the dancefloors of the UK and went on to storm the top ten: "At the time we made 'Shake Ur Body', I was producing a lot of R&B tracks, and I thought instead of putting d'n'b elements into R&B, why not put the R&B into Drum & Bass". It was this infectious combination of Di's catchy vocals and the rough-sounding breaks, that made everyone stand up and listen at a time when many producers and DJs were getting tired of hearing the same sound regurgitated with very little difference. "The first cut was terrible," Marc recalls, "and it wasn't working on the floor." So they went back to work with the aim of creating a vocal tune that didn't depreciate the quality of the beats in the mix. DJ Hype was with Shy when he got the second cut made, and was one of the first to champion what soon became one of those anthems that you could not escape. "We never thought it would chart when we first made it, but then it got playlisted on Radio 1 and we started thinking it might do alright." The key to this duo's success seems to be their constant desire for variation within what they produce, as well as a simple need to make music that puts a smile on people's faces: "We've always wanted to make party music at the end of the day," and this is clearly evident on "Set It Off", with so many feel-good, dancefloor tunes and a big vocal presence. The vocal collaborations have been knocked on the head since the albums completion, with Shy and T Power getting back to basics, ready to release some pure dancefloor business on Ebony. "We definitely learnt a lot from working with vocalists, but it's never 100% you when you have to write a track around someone else's melody."

In the studio, the work weight is evenly balanced with the controls being manned by whoever gets there first. "Like with the track we're working on at the moment… T laid down the skeleton and the breaks, then he went to the toilet and I jumped on the computer and carried on with it." It is clear that they are ruthless when it comes to production, making the most of what little time they have in the studio in between touring, promotional work and family time. "If a track doesn't have us both jumpin' within the first hour, we scrap it and start another one." - Sound advice for any budding producers out there who spend hours working around one loop or break. Shy is particularly vocal about the scope for new producers coming into the scene: "These days it's much easier for producers to get their music heard, because there are so many camps out there, and everyone is trying to get their hands on the next big tune." With the globalisation of the genre and tracks being sent from far and wide, he believes that it can only be a good thing, forcing everyone to maintain the high standards we have come to expect. When asked who he admires within the Drum & Bass scene, Shy simply replies "Everyone who was there when it began, and who is still there now." His advice for the new producers out there is… "Just to keep giving out your CDs to the same DJs and labels, and eventually they will listen to them. If you make a good enough tune, it will get snapped up."

If you haven't got your hands on a copy of 'Set It Off' yet, check it out, and now that the promotional work is beginning to calm down for this busy pair, we can prepare ourselves for plenty of new material from Ebony Records. There will be a new series called Music Lounge, which will be showcasing the more melodic sounds, with forthcoming tracks from Raf & Ill Logic and more from Shy & T under their Agent Black moniker. We also have the next instalment in the Ebony Dubs series to look forward to with a few new artists making their debuts. If you have been out to any D'n'B nights recently, you will no doubt have heard the devastating Origin Unknown remix of "Feelin U", that will feature on the forthcoming double pack. This remix will be part of a forthcoming "Set It Off" remix project with additional contributions from Twisted Individual and the legendary Photek already confirmed. The focus for this prolific duo now is all about making some music that is 100% Shy FX and T Power, and the exciting thing is that no-one really knows what to expect. From the tempestuous rhythms of "Bambaata" to the mass appeal of "Shake Ur Body" to the liquid subtlety of "Feel Good", all we can guarantee is that it will be enough to get them jumpin'… and that's good enough for me.

defunked

Defunked are currently one of the hottest labels in the burgeoning liquid drum & bass scene, with a string of quality releases from the likes of Carlito & Addiction, Solid State and Fellowship. I headed over to see Darren Hickey of Fellowship fame who runs the label to chew the fat about the label, liquid D&B, and what he's been up to.

For those who don't know, it's best we drop a bit of history for ya 'cos he's got plenty of it, having been in the scene for over ten years. Darren first got into music as a hobby in 1988, and the first few years were spent learning his trade as a producer. "By 1990 everyone was making the bleepy sort of techno-ey house – basically trying to emulate Nightmares on Wax and LFO. Obviously the music I was making then was nowhere near as good as those, but we all have to start somewhere. At that time the main person to visit in this area was Danny Donnelly at Suburban Base, so I used to regularly take demos to him that got progressively better and better. In 1991 I took four tracks to Danny – not with the intention to sign them to Sub Base – but rather to ask his advice in starting my own label. Danny helped me start my new label called Hilltop Records and my artist name was Rise Productions – Rise being the name I used back then for my graffiti work."

A few years later, Darren hooked up with Alan 'Jinx' Chamberlain, the manager of Marshall Jefferson (who is widely credited as one of the founding fathers of modern house). Together they started making Deep House under the pseudonym's 'The Truth' and 'Soulful Behaviour'. At the same time Darren was also making progressive house with Steve Lloyd as the Balouga Boys. They were signed to Stress Records and achieved some financial success which afforded Darren the chance to go into music full time. It was only then that he started turning towards the beginnings of the D&B scene "I followed the natural progression of the music, from the early hardcore sound through to the origins of Drum & Bass. I was still working on the deep house and progressive house too, and eventually I realised that there is simply not enough time to do everything, so I started focusing on D&B."

"It's finding your feet really – finding what's comfortable for you to make; I was listening to all sorts of music at the time, and then the reason why I decided to focus on drum & bass was partly due to Undercover Agent (best known for tunes such as 'Babylon' and 'Oh Gosh') who I new from college, where we used to do graffiti together. We started working in the studio together, he was making some serious early jungle stuff. We started Splash in '94 and Juice in '95 with (the seminal) 'Oh Gosh'. It was at this point that it started to become clear the direction Darren wanted to move in - "I would try and make my own songs for Juice, and I just couldn't do it; I'd start with the beats and the bass, then I'd always end up putting music in, like rhodes and saxophones and I'd play them to Undercover Agent and he'd say "yeah that's a wicked song but it's not right for Juice" – the way I see it is you've got to make what naturally comes out of you. I did make some of the early Juice stuff with Undercover Agent under the name M.T.S, but when it came to my solo projects, everything was following a more musical path". Wanting to push this sound further led to the start of Darrens fourth label – Xpressive.

"I started Xpressive towards the end of '95, to release more musical D&B under my new 'Fellowship' and 'Subject To Reason' pseudonym's; back then I didn't have any contact with people who were making that style of music. There were only 6 releases on xpressive, all by myself." The scene wasn't quite ready for the more sophisticated sound; but Darren was convinced that a time would come where the more soulful, vocal orientated sound would hold its own. "It was then that I started doing Fellowship songs for other labels like Creative Source. I started focusing on my Fellowship music as I truly believed the liquid thing would come through. It was around that time that Swerve started at Mars before moving to the Velvet Rooms and I started going every week and met people like Solid State, Addiction, Carlito, then Rikki Blue and so on. Later, once I felt that the scene was picking up again I started Defunked."

The first release was by Solid State, not particularly successful from a sales point of view, as it was so musical, it didn't quite work on the dancefloor; although things soon changed with the second release 'Coming On Strong' by Darren himself which caught the attention of a few people and placed Defunked in the minds of a number of big DJ's. So when the third release 'Supergrass' by Carlito & Addiction arrived, it really kick-started the label - "Supergrass' is the biggest track we've ever had. When it came out it really blew up – DJ's I wouldn't expect to play it, were playing it." Since then Defunked haven't looked back, growing from strength to strength alongside the emergence of the liquid scene as a big part of drum & bass.

"I always felt that if drum & bass got more musical and more vocal it would appeal to a wider audience; but when I was trying to achieve this back in '95 I was getting quite negative feedback from the DJ's. I could only rely on Fabio and Bukem to play the tracks, but obviously now the whole situation has changed, thankfully. There's many different things that have brought the liquid stuff into a more commercial market and I'm certainly not trying to get Defunked into that market, but I'm definitely up for appealing to more people. I do also enjoy listening to the heavier D&B too, but personally I think it's quite male orientated. Of course, you get girls that like it, but when I go to Swerve the girls tend to love the songs that are a bit sexy with a soulful groove to them."

"I also believe that the soulful side of D&B appeals to a slightly older, more mature audience, I mean I'm thirty-one now; I think a lot of the harder and more jump-up drum & bass is aimed at a younger audience, people that are regularly going out raving, and I'm not doing that anymore. I don't think one scene will out do the other, I hope that each scene will continue to grow; but I do feel there's a lot more room to expand in the liquid scene as it's slightly newer and it seems to me that the enthusiasm, and passion for this sound - especially abroad - means the liquid scene has got a lot of potential to expand worldwide."

"I do feel though that DJ's need to take a bigger risk with liquid, as many DJ's who play the soulful stuff at the Swerve style nights still feel the need to play crowd pleasing tearers as soon as they step into a bigger arena. If they started taking a few more risks it would push things forward quicker." So does Darren find it an up-hill battle pushing the label forward? "No, I love running the label! I love listening through demos, doing the artwork, the web-site, the contracts, everything, I do the whole lot pretty much single handed... But the worst thing for me recently is that I've not been able to get in the studio." What's been keeping Darren so busy is the 'Mind, Body and Soul' album project - a trio of double packs, all of which will be available by the time you read this, and an accompanying CD featuring all 12 tracks mixed by 1Xtra's DJ Flight, along with 2 unreleased bonus tracks by Fellowship himself. "Mind, Body and Soul' is the first all-exclusive album and it was named for a reason, there's something for everyone, stuff for the dancefloor, stuff that's really soulful, there's a slightly different selection. It's about having a mixture, something for your mind, your body, and your soul."

Also in store this year is a 12" from Calibre, coming straight after the album 'Run Around' b/w 'Need It, Want It' is on promo now and due for full release in June. There are also big tunes for Defunked on the way from D-Kay & Epsilon, Carlito, and hot newcomers Santa Cruz; not to mention the hotly anticipated Fellowship album; if Darren can find the time - "I love doing it all (the label stuff that is) and I like putting that extra bit of effort to make the label as good as I can make it, but i really must focus on my album in the studio now. I have started around 12 tracks so far; including a few with a vocalist called Shelley Debenham, who's been working with Makoto from Good Looking. I want to have a couple of full vocal songs on there, a few songs that are just simple grooves for the dancefloor, and also some more experimental non D&B things. I also plan to do a couple of collaborations with other artists on the defunked roster."

It's going to be a big year for liquid drum & bass and a big year for Defunked – so keep your ears open for this fast rising label specialising in the some of the most futuristic soul music you've ever heard.

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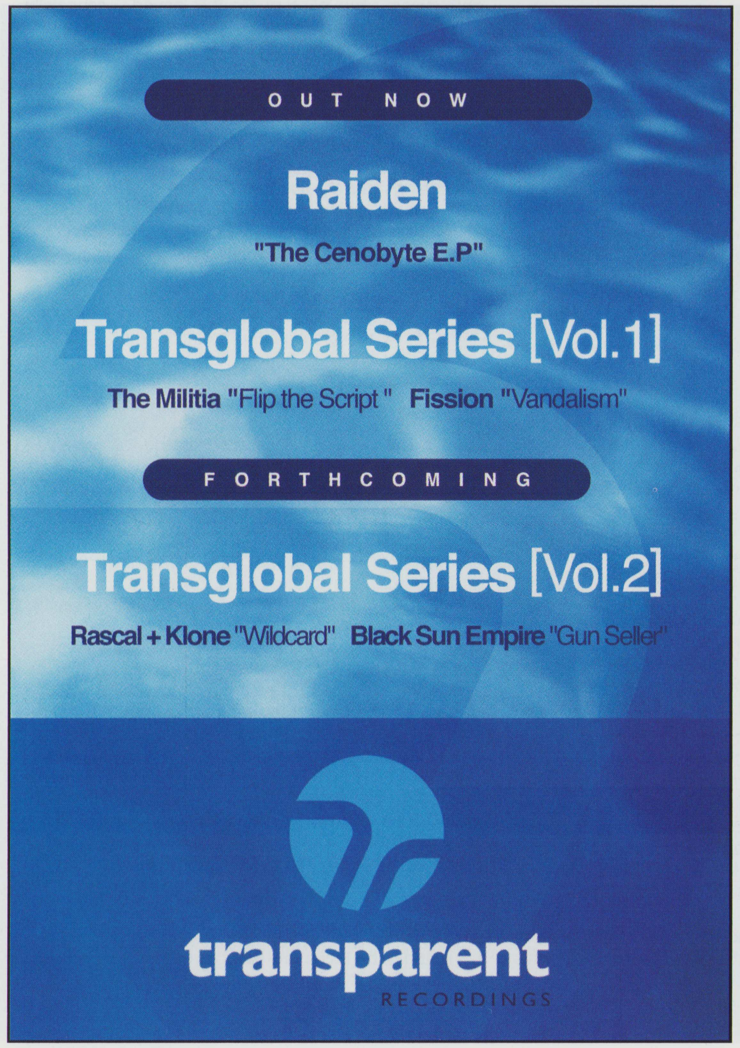
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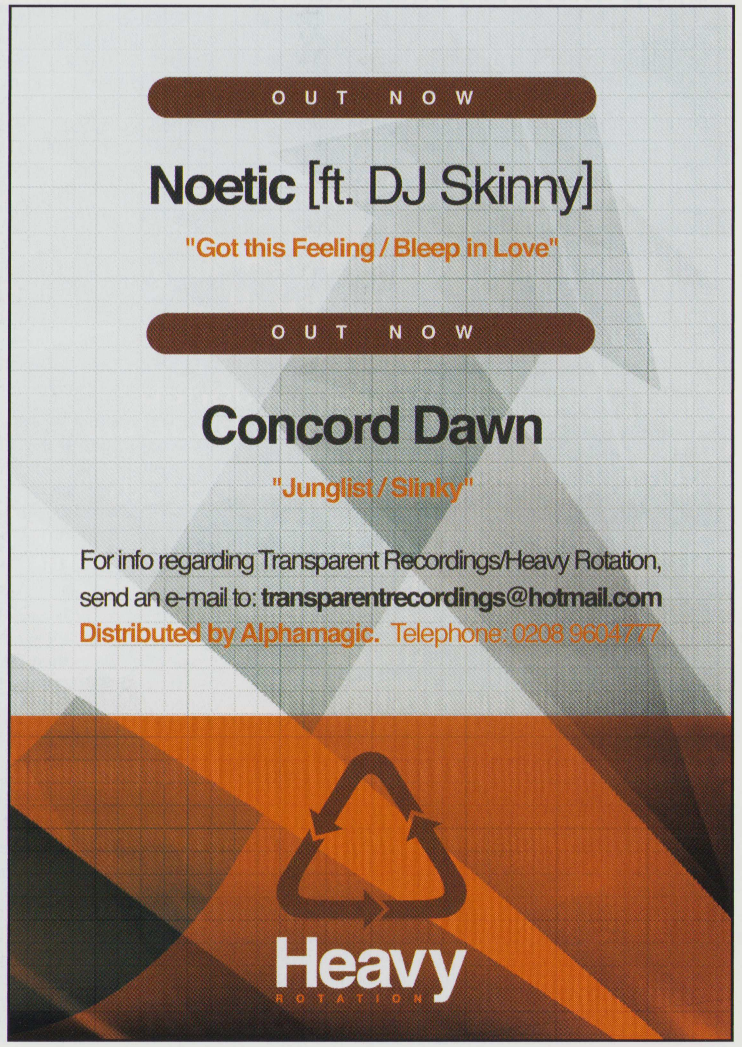
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metalheadz sunday sessions - 04/05/03. bridge & tunnel, london

After a heavy night at Ram @ The End on Friday, we decided to take a journey into London once again for Metalheadz' legendary Sunday Sessions at it's new home of The Bridge and Tunnel club in Shoreditch.

We arrived at 7.30 with the resident DJ playing old skool hardcore in the bar / restaurant. Time to grab a beer and head downstairs, resident DJ Clarky was in full swing, dropping Fierce's "Carrier" and other fresh dubs neatly.

I've never been to a club (especially D&B) with a restaurant inside, so we decided to check it out. We ordered some chicken goujon and penne oriental? And after stuffing ourselves, we settled the bill, grabbed another Red Stripe, and went back downstairs.

By this time, Jumping Jack Frost was on, rocking the place, accompanied by the one and only MC GQ. Well, what can I say, Frost was smashed it! Hitting the Metalheadz crew hard, with tracks from the forthcoming Kamanchi album, Marky's remix of 'Lyric on my Lip', and RAM Trilogy's new smasher "Screamer". GQ was on top form as always, getting the crowd hyper with his unimitable style.

Boy it was getting hot, so we decided to go back upstairs for a breather. It was rammed, with a resident DJ playing RnB, and Hip Hop. After cooling off we hit the main room, which was now like a melting pot. We caught the last five minutes of Frost, then next up was Soul:R boss man himself Marcus Intalex, blending some nice soulful D&B bizness, not too sure what tracks he played, but it was a nice, tight selection again, alongside GQ.

We all decided we'd had enough cos it was just too damn hot, and called it a night. Overall a good night from the Metalheadz crew, chuffed to see the Sunday sessions back in effect, totally different from what I'm used to, the club is ideal for a nice chilled Sunday session. Oh, and one last thing, Soul food rules baby! **Static**

interface - 02/05/03. gatehouse, derby

Ravers in the Midlands have tended to swarm to the likes of Birmingham's Que Club, Formation jams in Leicester or Detonate in Nottingham in search of their nocturnal drum and bass kicks. But for sometime now Bassline Smith, Drumsound and their Technique camp have been putting their hometown of Derby very much on the event radar.

Arriving at the dance in the ultra-smooth Golf GTI, we were immediately impressed with the stylish venue: a well-stacked club complete with stairwells reminiscent of the mighty Que Club, pockets of rooms to get lost in and a main arena that was well and truly BANGING!

Adam F was smashing up the dance coming cross damn FRESH! Drilling his Kaos theory drum and bass plates through the heavyweight system, he had the crowd in raptures and was accompanied upfront by MC MC who had everyone's attention locked to the main event.

Bassline Smith wrestled control from Adam and immediately came correct with brand new personal productions and some killer Valve sounds. By this point MC Biggie had taken over MIC duties and he showed why he's coming through strong by hyping the crowd to maximum effect.

I (Mark OD) was on point to round things off and steamrollered my way through killer cuts like Kamanchi's 'It's a Trap', Jonny L's 'Let's Roll' and Clipz' totally ill 'Cuban Links'. After I fucking bashed out some more it was time to bust and with my ears ringing from the deadly sound system, only one thing for it, kick back and head home. Watch out for next Interface in June with Fabio touching down. **Mark O'D**

weekly nights

>minimelt

Freq: Every Tues. Venue: Ocean Rooms, Brighton. Time: 10-2am. Cost: £3. Music Policy: D&B. Info: venue. DJs: Ed Solo, JFB, Drift. MC's Jeopardy, TC Izlam (NYC), Darrison, Det, JT, Junior Red. 17/06 - Emotif: Sketch & Code. 24/06 - Ashatak.

>technicality

Freq: First Wed of month. Venue: Herbal, 12-14 Kingsland Road, London, E2. Time: 9-2am. Music Policy: D&B. Cost: £3. Info: inperspectiv-erecords.com. DJ's: 02/07 - Paradox (live), Equinox, Breakage, CJ Anderson, Stirlin, Qdini. 06/08 - Seba, ASC, Senses, CJ Anderson, Stirlin, Qdini.

>swerve

Freq: Every Wed. Venue: The Lounge Bar, The End, West Central St, London, WC2. Time: 10-3am. Cost: £6. Music Policy: D&B. Info: 020 7471 4777. DJs: 18/06 - Fabio, Blame, Addiction. 25/06 - Fabio, High Contrast, DJ Carter. 02/07 - Fabio, DJ SS, Flight. 09/07 - Addiction, Bailey, Fabio. 16/07 - DJ Carter, Addiction, Fabio. 23/07 - DJ Flight, Influx Datum, Fabio. 30/07 - Addiction, Grooverider, Fabio.

>intrigue

Freq: Fortnightly Weds. Venue: Bar Latino, St Stephens St, Bristol. Time: 9-2am. Music Policy: Soulful D&B. Cost: £3. Info: 07773 195 949. DJs: 18/06 - Addiction, The Insiders. 02/07 - Tronik 100, The Insiders, MC System. 16/07 - Artificial Intelligence, The Insiders, MC Redeye. 30/07 - Commix, The Insiders, MC System. 13/08 - The Insiders, Gerard. 27/08 - The Insiders, Danny Byrd.

>the therapy sessions

Freq: Third Wed of Month. Venue: Herbal, 12-14 Kingsland Road, London, E2. Time: 9-2am. Music Policy: D&B. Cost: £5. Info: venue. DJ's: 18/06 - Four Horsemen (Dylan, Loxy, Ink, Keaton), Pendulum, MC 2Shy, Verse. 16/07 - Friction, Technical Itch, Kontrol, Robyn Chaos, MC Jakes, SP, System. 20/08 - Bailey, Cause 4 Concern, AK1200, Dylan, MC Rage, MC 2Shy, AD.

>homegrown

Freq: Every Thurs. Venue: Bar Radius, Bristol St, Birmingham. Time: 9-2am. Music Policy: D&B. Cost: £3. Info: 07792 104201 / homegrowndjs@hotmail.com. DJ's: 12/06 - Fallout, Karen G, Little Miss, Mistress Mo. 19/06 - Ray Keith, DJ Name, Laurie May, Baron Greenback.

>pressure

Freq: 1st Thurs of Month. Venue: Bar Latino, Park St, Croydon, London. Time: 8-2am. Music Policy: D&B. Cost: £5. Info: 07956 170663. DJ's: 03/07 - Dylan, Lab Creation, Blind, Audio, Mek, MC Goldenchild, Blackeye, Buubla.

>movement

Freq: Every Thursday. Venue: Bar Rumba, 36 Shaftesbury Ave, London, WC1. Time: 8-3.30am. Cost: £6. Music Policy: D&B, Beatz. Info: 0207 377 9494. DJs: Bryan Gee, Ray Keith, Marky, Patife, Ruffstuff, Addiction, Darrison, IC3, Moose, Stamina MC. 12/06 - Andy C, Roni Size (TBC), 19/06 - Total Science, Danny C. 26/06 - High Contrast, DJ Marky, XRS. 03/07 - Nicky Blk Mkt, 10/07 - Swift. 17/07 - I Kamanchi with vocalists (TBC). 24/07 - DJ SS, Gerard, DJ Marky (TBC). 31/07 - Fresh BC (TBC).

>dfx

Freq: Every Thursday. Venue: Bug Bar, Brixton, London, WC1. Time: 7-late. Cost: £5. Music Policy: D&B. Info: www.dekefex.com. DJs: 12/06 - Swift & MC IC3. 19/06 - Kenny Ken. 26/06 - DJ SS. Plus Bailey, Gambit, Kane, Friction, and MC's Fun, Fearless, Eksman, Riddla, 2 Shy, Nice MC.

fridays

>basstrap sessions

Freq: Every Friday. Venue: Bambu, South Bridge, Edinburgh. Time: 9-1am. Cost: £0. Info: 07887 676061. Music: D&B/Breaks. DJs: G Mac & guests.

>manga

Freq: 2nd Fri of month. Venue: The Honeycomb, Niddry St, Edinburgh. Time: 11-3am. Music Policy: D&B. Cost: £8. Info: 0788-767-6061 / www.bass trap.com. DJs: Kid, The General, G-Mac & Senses, MC Sonny. 13/06 - Twisted Individual. 11/07 - Residents Special. 08/08 - TBC. 05/09 - Futurebound.

>meltdown

Freq: 3rd Fri of month. Venue: Beach Club, Brighton Sea Front. Time: 10-3am. Music Policy: D&B. Cost: £8.50. Info: 01273 608886. DJ's: 20/06 - Andy C, Total Science, Friction, Ed Solo, MC GQ. 18/07 - Bryan Gee, Bad Company, Ruffstuff, MC MC. Plus Quantum, MC Det, Stamina MC, JFB, DJ Drift, Darrison, Ed Solo.

>coverage

Freq: Monthly Fridays. Venue: The Rescue Rooms, Nottingham. Time: 10-2am. Music Policy: Hip Hop w/ graff, breakin' etc. Cost: £6. Info: 07957 545317 / www.detonate1.co.uk. DJs: 20/06 - Aspects (live), Detail, Fluff with guest breakers and live graffiti. 18/07 - Live Hip Hop acts (tbc), Detail, Santero with guest breakers and live graffiti.

>breakage

Freq: Various Fridays. Venue: MS1 Club, West Bute St, Cardiff Bay. Time: 9.30-3am. Music Policy: D&B. Cost: £9. Info: breakagednb@yahoo.com. DJ's: 14/06 - Twisted Individual, Simon Bassline Smith. 21/06 - Nicky Blackmarket, Dylan. 12/07 - L Double, Influx Datum. 19/07 - Mickey Finn, Baron plus Kosmik Boy, DK Iski, True Meaning, Spex & Dark D, MC Dread.

>detonate

Freq: Monthly Fridays. Venue: The Bomb, Bridlesmith Gate, Nottingham. Time: 10-3.30am. Music Policy: D&B, Hip Hop, Breaks. Cost: £8. Info: 07957 545317 / www.detonate1.co.uk. DJs: 27/06 - ATM: Zinc, Frenzic, Transit Mafia, MC E-LL. Fallacy, Santero, Detail. Buba & Diop. 25/07 - Bryan Gee (tbc), Transit Mafia, MC E-LL. Breakin' Bread DJs & MC, Santero, Fluff. Buba & Diop.

>momentum

Date: Last Fri of Month. Venue: Think Tank, Call lane, Leeds. Time: 10-3am. Music Policy: D&B. Cost: £7. Info: momentumu@yahoo.com. DJ's: 27/06 - Stress Level, TC1, Motive, Subvert, JC.

>hospitality

Freq: 3rd Friday of month. Venue: Herbal, Kingsland Rd, Shoreditch, London, E2. Time: 9-3am. Music Policy: D&B / Beats. Cost: £6. Info: 0207 386 8760. DJs: 20/06 - Fabio, Cyantific, London Elektricity, Tomahawk. 18/07 - High Contrast, London Elektricity, Nu:Tone, Tomahawk.

>fabric live

Freq: Every Friday. Venue: 77a Charterhouse Street, London EC1. Time: 9.30-5am. Cost: £12. Info: www.fabriclondon.com. Music Policy: D&B / Breaks. DJs: 13/06 - UNKLE, London Elektricity (Live), Plump DJs, Joe Ransom. Andy C, DJ Hype, Peshay, DJ Die, MC Tali (Live), Ray Keith, High Contrast, MC GQ, Dynamite MC & 2Shy. DJ Woody, DJ Biznizz, Richy Pitch, Matt Smooth, Rob Mac. 20/06 - Erol Alkan. Photek Prods: Photek ft Choc Ty, Chiara & Kiz, Fabio, J Majik, Teebee, High Contrast, MC GQ & SP. Themroc, The Visitor. 27/06 - True Playaz: DJ Hype, Zinc, Pascal, Andy C, Brockie, Hazard, MC GQ, Fats, AD & Det. Dizzee Rascal & Wiley, Stanton Warriors, Ali B. Krafty Kuts, The Mixologists, Hatch. 04/07 - UNKLE. Prototype: Grooverider, Fabio, Peshay. Aim. 11/07 - LCD Soundsystem (Live), Plump DJs, Joe Ransom. DJ Hype, Zinc, High Contrast, Maximus. DJ Biznizz, Richy Pitch, Matt Smooth, Rob Mac. 18/07 - Joe Ransom. Goldie, Andy C, Fresh, Ed Rush. 25/07 - True Playaz: DJ Hype, Zinc, Pascal, Doc Scott, Marcus Intalex, Ital, MC GQ, Rage, Fats, AD. FreQ Nasty, Rennie Pilgrem, Stanton Warriors. Joe Ransom.

saturdays

>accelerated culture

Freq: Last Sat of month. Venue: Code, Heathmill Lane, Digbeth, Birmingham. Time: 10-5am. Music Policy: D&B / Old Skool. Cost: £13.50. Info: 01295 721640. DJ's: 28/06 - Andy C (2 Hours), Zinc, Moving Fusion, Bryan Gee, J Majik, Garry K, Mistress Mo, MC IC3, Det, Flux, Biggie Juiceman. 19/07 - Craze, Andy C, Mampi Swift, Zinc, Nicky Blk Mkt, MC Skibadee, Shabba, Det, Fearless. 30/08 - Grooverider (2 Hours), Bad Company, Brockie, Krust, DJ SS, Dollar, Dangerous D, MC Shabba, IC3, Biggie, Presha.

>decompression

Freq: 1st & 3rd Sat of month. Venue: Bar Central, Milton Keynes. Time: 10-3am. Music Policy: D&B. Cost: £3. Info: sinuousrecordings@hotmail.com. DJ's: Define, Kano.

>refuge

Freq: Every Sat. Venue: Metropolitan, 11 Eden Quay, Dublin 1, Eire. Time: 11-late. Music Policy: D&B. Cost: 10euro. Info: 00-353-1-874-3535. DJs inc: Rohan, Don Rosco, Naphta, Zero Tolerance, Kenny and Keevo, Con and Polska. 11/07 - Marky & Stamina MC (tbc) @ Red Box, Dublin 2.

sundays

>metalheadz sessions

Freq: Every Sun. Venue: Bridge & Tunnel, 4 Calvert Ave (off Shoreditch High St), London. Time: 7-12am. Music Policy: D&B / Eclectic. Cost: £6. Info: venue. DJ's inc: Goldie, Grooverider, Storm, Fabio, Bailey, J Majik, Flight, Ink, Loxy, MC Rage, MC Moose and more.

>pyromaniacs

Freq: Every Sun. Venue: Propaganda, 201 Wardour St, London, W1F. Time: 7.30-12am. Music Policy: D&B / Eclectic. Cost: £5. Info: www.pyrotechnicradio.com. DJ's inc: Mampi Swift, Hype, Mickey Finn, Bryan Gee, Kenny Ken, Shy FX, Filthy Dirty Rich, Andy C, SS, Nicky Blackmarket, Probe, Frenzic, Phantasy. MC's inc: Skibadee, Navigator, IC3, Shabba, Det, Spyda, Fearless, Ragga Twins, Foxy, Fatman D, Eksman, CD and many more.

>bush

Freq: 1st Sun of month. Venue: Rouge, Charing Cross Road, London, W1. Time: 9-3am. Music Policy: D&B/R&B. Cost: £10. Info: 07050 265875. DJ's: 06/07 - Fabio, Zinc, Klute, Baron, DJ Lee & D Kay, MC Moose, Rage plus Narni Shakas. Steve Sutherland and more.

>melting pot

Freq: 1st Sun of month. Venue: Electricity Showrooms, 39a Hoxton Square, Shoreditch, N1. Time: 6-12am. Music Policy: D&B, Soul, Hip Hop. Cost: £2. Info: venue. DJ's: Nautilus, Barcode, Jonny B, Impact. 06/07 - Delta & Format. 03/08 - Blue Sonix.

one offs

>urban therapy

Date: Fri 13th June. Venue: Glasshouse, Mermaid Theatre, Puddle Dock, Blackfriars, London, EC4. Time: 10-4am. Music Policy: D&B. Cost: £8. Info: 07940 382977. DJ's: Twisted Individual, Simon Bassline Smith, Probe, Transit Mafia, DJ Sub, Temper D, MC Eksman, Codebreaker, Stirlin and KO.

>source

Date: Fri 13th June. Venue: The Zodiac, Cowley Rd, Oxford. Time: 9.30-2am. Music Policy: D&B. Cost: £9. Info: 01865 420042. DJ's: Doc Scott, Marcus Intalex, Jay Jay, DJ Baron, MC Rage, Manikular, Lady Blaze.

>locus & metalheadz

Date: Fri 13th June. Venue: Level, Park Row, Bristol. Time: 10-3am. Music Policy: D&B / Breaks. Cost: £8. Info: www.junglists.com. DJs: Fresh (BC), DJ Teebee, Calyx, Kulak, DJ Trioxide, MC Verse. Ben Blackmore, Punksi, Tukatz, October.

>rumble & atm

Date: Fri 13th June. Venue: Waterfront, King St, Norwich. Time: 10-4am. Music Policy: D&B / Hip Hop. Cost: £12. Info: 07780 705833. DJs: Mickey Finn, Jack Frost, Nicky Blk Mkt, Frenzic, MC Shabba, Fearless, Juiceman.

>progression sessions

Date: Fri 13th June. Venue: The End, 18 West Central St, London WC1. Time: 10-5am. Music Policy: D&B/Cookin'. Cost: £12. Info: 0207 419 9199. DJ's: LTJ Bukem, Makoto, J Majik, DJ SS. MC Conrad, Cleveland Watkiss, Five Alive. Cedar, Vincent, Kyoto Jazz Massive.

>decode

Date: Fri 13th June. Venue: Ether, 2 Church Sq, Taunton. Time: 8-2am. Music Policy: D&B/Hip Hop. Cost: £5. Info: 01823 256161. DJ's: Nicky Blk Mkt, Kenny Ken, Deep, AG Systems, MC Foxy, Sugars, Manic, Feedback. DJ X-Rated, Moneyshot, Andy Allen.

>warning

Date: Sat 14th June. Venue: The Junction, Clifton Rd, Cambridge. Time: 10-4am. Music Policy: D&B / Hip Hop. Cost: £10. Info: 01223 511 511. DJs: Andy C, Micky Finn, Hype (3 dex), Ray Keith, Skibadee, Ragga Twins, Navigator, Eksman, Juiceman, Five Alive.

>flashback

Date: Sat 14th June. Venue: The Que Club, Birmingham. Time: 9.30-6am. Music Policy: Old Skool, D&B, Techno. Cost: £19.50. Info: 0906 701 0060 / www.flashback96.com. DJ's: Nebula II (live), Andy C (old skool set), DJ Sy, Unknown, Rat Pack, Top Buzz, Clarkee, Pilgrim, Mistress Mo, MC Lenni, Fearless, Storm, Man Parris, Everson

movement/full cycle - 25/05/03. coronet, london

Bank Holiday Sunday saw London's newest 'super-club', The Coronet, play host to Krust and Die's 'I Kamanchi' Album Launch Tour. This event, held in conjunction with Movement, was promising to be something different, with a certain Jazzy Jeff scheduled to make an appearance. But his presence was not to be the only point of diversity from any other night. On entering, I was greeted by Suv dealing out his usual blend of sultry Latin beats, accompanied by MC Verse. After Suv, Bryan Gee, supported by Dynamite, proceeded to warm the crowd with tunes like Dillinja's 'Fast Car' and Australian newcomers Pendulum's 'Vault'. The club was filling up nicely, and the time came for Die and Krust to showcase their 'I Kamanchi' project. Joined on stage by vocal talents Tali, Sweetpea and Darrison, and the extraordinary drumming skills of Ryan Grant, the duo performed a semi-live set, which included my personal favourite 'Never Can Tell (It's a Trap)' amongst other forthcoming tracks. The Bristol boys will have no doubt been pleased, as their set was tight and the crowd response very positive. All the while, anticipation was growing for the night's guest of honour, but before then, there was the little matter of an hour of Roni Size to endure with pleasure. Armed to the teeth with a Full arsenal of the freshest Cycle weaponry, which was underlined by the fact that he played most of his set off of CDs, Mr. Size dropped bombs such as EZ Rollers' remix of 'Sound Advice' and Fresh's 'Foreigner'. And so onto Jazzy Jeff. With no Judge Banks in sight, the inventor of the 'chirp scratch' seamlessly beat-juggled his way through Hip Hop history, dropping classics ranging from Biggie to the Beatnuts, and from Dre to De La Soul. The man at work was truly a delight to watch and props have to be given for keeping the attention of a room full of 170bpm freaks. Marky, with Moose, had the difficult job of being up next, but did so un-phased, tearing it up with Twisted's polemic 'Bandwagon Blues' and Baron's 'Nosher' remix. Photek was left to finish up, and those with enough stamina witnessed a live PA of his new Hip Hop project, alongside vocalists Choc Ty and Chiara. Considering they had already played Brighton and Bristol that night, they fared pretty well. The final mention goes to the VJs, who supplied a superb backdrop to the soundscape. Maximum to all involved! It must not have been easy organising such an eclectic show. **Francesco Caccamo**

atm all star tour w/ dfx - 08/05/03. bug bar, brixton

So ATM are back, this was one of our first dates on the tour. The Thursday night DFX sessions have been going for a while now, seeing many big names in D&B pass through at one time or another. They also run the mighty Dekefex nights at the adjoining Mass club alongside Formation.

Upon entering you are struck by the cavernous vibe of the building with it's arched ceilings and general church like atmosphere. This night was held only a few days after one of their big Dekefex jaunts upstairs, so numbers were hurt a little, but there was certainly a neat vibe in here. MC Fun was on mic duties as resident Bailey rolled out of some hefty beats finishing with Danny C's ludicrous mix of 'Terminator'. Next 'pon the decks was man-of-the-moment Twisted Individual who drew for a wicked bouncy set featuring many of his new bits and Formation flavas to boot. 1.30am and ATM's own Frenzic stepped up for the next hour with things like Pendulum's "Vault" and Influx Datum's "Take My" doing damage. Overall it's a nice little vibe in here for a Thursday night jam, there's quite a lot of midweek events on in London at the mo', and it's good to see DFX flying the weekly flag for DnB. **Craig Jay**

uk dance weekender - 16-18/05/03. pontins, camber sands

After only spending an hour at the last UK Dance Weekenders event here, I thought I try this one out for the full duration, or as much as I could handle at my dicrepid age! After some pre-party faffing about and a nice scenic 2 hour drive we were finally on site at Pontins, Camber Sands, farsville. The accommodation is similar to what you would expect from a holiday camp, minimal and basic, but hey we weren't here to watch TV and have dinner parties...

So we finally made it into the dance at about 2.45, having already missed Brockie, Shy FX, Hype and Grooverider. Fabio was drawing his set to a close making way for Kenny Ken to take over alongside Skibadee & Det who dealt with matters neatly, the final set of the night came from SS, playing 4-5am, he smashed it. 5am was here and everyone was on a mission to find the next location on site, needless to say it got a bit messy from here on in and so on to Saturday morning.

It's pretty fair to say that 90% or so of the people on site on Saturday morning were feeling a little worse for wear - over indulgence and all that! We headed to the on-site supermarket and got breakfast supplies and generally lounged about all day, there isn't a great amount to do here during the day, the FA cup final was being played in one of the main halls, we just kicked it in the arcades and crashed some apartments. After some much need R and R and some home cooked food it was time to head out again for some Saturday night shenanigans, we arrived at the venue about 10.30 having already missed Mampi and Aphrodite. Ed Rush was on the decks dealing with the matter alongside MCs Raw and Sugars, quite a contrast in styles here but the crowd was hyped none the less. Next up was an unadvertised DJ Hazard who played a good set with MCs Flex and Raw in tow, it did seem like he played a little too much of his own stuff, with a few Twisted things to boot. Leeds don L Double come next, absolutely smashing it, haven't heard him for ages - most impressed. The addition of Shabba, Skibadee and Det to this set pleased the crowd somewhat aswell, and to make the stage that little bit busier, the famed Narni Shakas stepped up. The mighty Mickey Finn was up

next continuing the vibe, we stepped out for a second and had a wonder, upon our return it was the turn of the mighty Andy C who, as usual did not dissapoint, starting off with Fresh's devastating "Space Odyssey" and plenty more hurters alongside. The man like Peshay was up next with his own unique brand of beats, not the disco'ed out fest you would expect, but a solid beat-driven set, IC3 had now stepped up alongside MC Moose keeping the 3 till 4 massive entertained, who I might add were starting to look a little worse for wear. The last set of the night came from Fresh, dealing out new platters left, right and centre. I will say at this point that I think this night could have maybe done with an old skool set or more of a party set in the middle as all the DJs were just coming dropping bare dubs and at times the crowd could have done with a break.

So it was 5am, the end of the night everyone was in search of chalets to occupy, parties to crash or whatever, needless to say it was a blur, we lasted till about 6.30, big up Biff and the white sheet crew! Sunday night's music policy was laden with old skool and party vibes with Aphrodite, Nicky Blk Mkt, Devious D, Phantasy and Gachet, we didn't make it till the night unfortunately. Arose about 2pm and ate at the most enjoyable on-site cafeteria, checked out and we were off.

I don't know how the event did numbers wise, think perhaps it could have been a tad busier. Aside from the Innovation hosted D&B room there was 2 big house rooms upstairs, this is where the numbers may have suffered, as most of the people I saw were there for the D&B. Wicked concept and wicked execution, roll on the next one in November. **Craig Jay**

Allen. ATM: Ray Keith, Frenzic, Bryan Gee, EZ Rollers, Nicky Blk Mkt, Phantasy, Mistress Mo, APB, MC Fearless, Fatman D, MC MC, Biggie. Mark EG, Chris Liberator, Dougal, Brisk, Breeze, Eon, MC Ribbz, Odyssey, Storm, Whizz Kid.

>expression

Date: Sat 14th June. Venue: The Bullingdon, 162 Cowley Road, Oxford. Time: 9-2am. Music Policy: D&B. Cost: £8. Info: 07786 308 290. DJs: Brockie, MC Det, Nicky C, Trends, Lunar, Raw, Juicy, MC Lady Blaze, Easty, Sandman.

>pressure

Date: Fri 20th June. Venue: 9:Eleven (Fka Arches), Sheffield. Time: 10-6am. Music Policy: D&B/Hip Hop. Cost: £6. Info: 07947 800171. DJ's: J-Breakz, TK, TC1, DJ Ninja, Mr Hijinx, MC Coppa, Navarone & Ballistic. M-Kultra, Robvious & Dunc B.

>full cycle

Date: Fri 20th June. Venue: The End, 18 West Central St, London WC1. Time: 10-5am. Music Policy: D&B/Hip Hop. Cost: £12. Info: 0207 419 9199. DJ's: Roni Size, Krust & Die present: I Kamanchi, Suv, D Product, Surge, Clipz. MC Tali, Dynamite MC, Darrison. Skitz And Rodney P, Diggz And Jaylen, Dynamite MC, MC Kelz.

>what is urban house?

Date: Fri 20th June. Venue: Pacha, Terminus Pl, Victoria, London, SW1. Time: 10-5am. Music Policy: House / Soulful D&B. DJ's: MJ Cole, Timmi Magic, Grant Nelson, Danny Foster, Daryl B, Klively, Danielle. Live: Jocelyn Brown, Kele Le Roc, Vula, Ony Ashanti. Nu-Tone, DJ Souljah, The Comics, DJ Chilla, Soza, Terry T.

>soul:ution

Date: Fri 20th June. Venue: Band on the Wall, Swan Street, Manchester. Time: 10-3am. Music Policy: D&B. Cost: £5. Info: www.soulr.co.uk. DJs: Marcus Intalex, Calibre, MD, MC DRS.

>knights of the mc's

Date: Sat 21st June. Venue: Carling Bristol Academy, Frogmore St, Bristol. Time: 10-4am. Music Policy: D&B / Hip Hop. Cost: £13. Info: 07976 210767 / www.driveby.co.uk. MC's: Det, Skibadee, Shabba D, Navigator, Ragga Twins, Fearless. DJ's Zinc, Swift, Brockie, Hype, Gerard and more. Money & The Tech.

>raindance

Date: Sat 21st June. Venue: SeOne, Weston St, London, SE1. Time: 10-7am. Music Policy: D&B, Old Skool, Hardcore, House. Cost: £18. Info: 07940 070569. DJ's: Ratpack, Squirrel, Devious D, Mampi Swift, Brockie, Swane, Ruffstuff, Filthy Dirty Rich, Slipmatt, Energy, Sy, Flapjack. MC Ice, Shockin', Moose, Supa, and many many more.

>slackers convention

Date: Sat 21st June. Venue: Pressure Point, Richmond Place, Brighton. Time: 10-2am. Music Policy: Breaks. Cost: £5. Info: www.slackersconvention.-com. DJ's: B.L.I.M and guests.

>renegade hardware

Date: Sat 28th June. Venue: The Coronet, 28 New Kent Rd, Elephant & Castle, London SE1. Time: 10-7am. Music Policy: D&B. Cost: £14. Info: www.tovmusic.com. Valve System with DJ's: Dillinja & Lemon D, Goldie, Andy C, Bad Company, Trace, Loxy & Ink, Dylan & Tech Itch, Keaton, Friction, GQ, Rage, SP, 2 Shy, AD, Verse, Rymetyme.

>mc convention pt 4

Date: Sat 28th June. Venue: Stratford Rex, 361 - 373 High Street, London, E15. Time: 9-6am. Music Policy: D&B. Cost: £11. Info: 07956 36 36 35 / www.mcshabba.com / www.skibadee.co.uk. DJ's: Ray Keith, Brockie, Nicky Black Market, Ruff Stuff, Profile, Funky Flirt, Runtingz, Live O. MC's: Shabba, Skibadee, Det, Fearless, Eksman, IC3, Foxy, Ragga Twins, Majika, Fun, Junior Dangerous, Shockin, Yardie, J Swif, MC CD, Junglist, Curse. Phantasy, Papa G, Logan D, Devious D, Em Tek, DBR, Xero Tolerance, Flames, Phaze One, Majestic.

>ram records

Date: Fri 4th July. Venue: The End, 18 West Central St, London WC1. Time: 10-6am. Music Policy: D&B/Various. Cost: £13. Info: 0207 419 9199. DJ's: Andy C (3hr set), Krust, Zinc, Trace, Moving Fusion, Shimon, Red One, MC GQ, Flux, Moose, IC3. Bryan Gee, Neil Mitchell, Klaus, Danny Breaks.

>drive by

Date: Fri 4th July. Venue: The Level, Park Row, Bristol. Time: 10-late. Music Policy: D&B / Hip Hop. Cost: £9. Info: 07976 210767 / www.driveby.co.uk. DJs: EZ Rollers, Distorted Minds, Gerard, Amo, MC Sweetpea, Foxy. Money and The Tech.

>hardcore heaven

Date: Sat 5th July. Venue: The Fridge, 1 Town Hall Parade, Brixton, London, SW2. Time: 9-6am. Music Policy: err, Hardcore. Cost: £20. Info: 020 8363 5222 / www.hardcore-heaven.net. DJ's: Hixxy, Lab 4, Mark EG, Scott Brown, Dougal, Sy, Kevin Energy, Breeze. Uplift, D-Ice, Cris E Manic, Mark HB, Lukozade, Ponder, Reality, MC Storm, Whizzkid, Odyssey, Marley.

>one nation

Date: Sat 5th July. Venue: Carling Academy Brixton, 211 Stockwell Rd, Brixton, SW9. Time: 9-6am. Music Policy: D&B / Old Skool / Garage. Cost: £20. Info: 0906 302 0309 / www.one-nation.co.uk. DJ's: Andy C, Hype, Mampi Swift, Zinc, Nicky Blackmarket, Brockie, Krust, Die, Bailey, Twisted Individual, Fluid, Influx Datum, MC Skibadee, Shabba D, Dynamite, IC3, Navigator, Eksman, Herbsman, Foxy, Bassman, Biggie, Tali. Devious D, Phantasy, Top Buzz, Vibes, Nicky Blackmarket, Fluid, Majestik, MC Stevie A, Demus J, Foxy. Jason Kaye, Crush Groove Crew, Paul 'Da Flex' Payne, Antonio, Rossi B & Luca, Natty, Sky, MC Viper, Kofi B, Stevie A, L.E.V.

>wormhole 2nd b'day

Date: Thur 10th July. Venue: Bar Med, Corporation St, Birmingham. Time: 8-2am. Music Policy: D&B. Cost: £5. Info: 07958 321879. DJ's: Zinc, Hazard, Escape & Weazal, Devize & 3A, ESP, MC Biggie, Accapello, Smilee, Genius.

>source

Date: Fri 11th July. Venue: The Zodiac, Cowley Rd, Oxford. Time: 9.30-2am. Music Policy: D&B. Cost: £7. Info: www.thezodiac.co.uk. DJ's: Friction, Jay Jay, Baron, Manikular, Lady Blaze.

>progression sessions

Date: Fri 11th July. Venue: The End, 18 West Central St, London WC1. Time: 10-5am. Music Policy: D&B/Cookin'. Cost: £12. Info: 0207 419 9199. DJ's: LTJ Bukem, Nookie and guests. MC Conrad, 5-Alive. Vincent, Cedar and special guest.

>metropolis

Date: Sat 12th July. Venue: Industry 114-116 Princess Street, Manchester. Time: 10-4am. Music Policy: D&B/Dub/Hip Hop. Cost: £5. Info: 0161 834 8341 / marksubliminal@aol.com. DJ's: Sonic & Silver, Mark XTC, Prophecy, Mark OD + more.

>heat

Date: Sat 12th July. Venue: Hastings Pier, Hastings, Sussex. Time: 9-2am. Music Policy: D&B. Cost: £10. Info: 07956 401509. DJ's: Andy C, Darren Jay, Funky Flirt, Filthy Dirty Rich, Rampage & Flex, MC shabba D, Det, MC Fun, MC Fever.

>movement

Date: Fri 18th July. Venue: The End, 18 West Central St, London WC1. Time: 10-6am. Music Policy: D&B/Hip Hop. Cost: £12. Info: 0207 419 9199. DJ's: DJ Marky, Bryan Gee, Ruffstuff, Marcus Intalex, XRS and special guests. MC Moose, IC3, Darrison, Stamina MC. Ollie T and Jasion, DJ 279, K-Gee, DJ Emz.

>soundclash part 3

Date: Sat 19th July. Venue: The Coronet, New Kent Road, Elephant & Castle, London, SE1. Time: 9-6am. Music Policy: D&B/Garage/Old Skool. Cost: £16.50. Info: www.tovmusic.-com. DJ's: Andy C, Hype, Swift, Shy FX, Friction, Nicky Blk Mkt, Brockie, DJ SS, MC Skibadee, Shabba, Fearless, IC3, Eksman, Det, Foxy, Fearless, 2Shy, Herbzie. Slimzee, Martin Larner, Femme Fatale, Jay Da Flex, Hatcha, Chewy, Lady B-Line. Pedro, Frenzic, Damage.

>chameleon

Date: Sat 19th July. Venue: Hobson's Choice, Banbury. Time: 9-2am. Music Policy: D&B/Hip Hop. Cost: £7. Info: venue. DJ's: Pascal, Poison, Affliction, Sloss, Complex, MC SAS. Off the rim, Four-Q.

>global gathering

Date: Sat 26th July. Venue: Long Marston Airfield, Nr Stratford Upon Avon, Warwickshire. Time: 4pm-7am. Music Policy: 7 Arenas of House and more house plus D&B. Cost: £50. Info: 0871 222 3977 / www.godskitchen.com. DJ's: Grooverider, Fabio, Craze, Krust, Die, Zinc, Andy C, Hype, Mampi Swift, Adam F, Bryan Gee, Brockie, Ratpack, Nicky Blk Mkt, Garry K, Dollar, MC Skibadee, IC3, MC MC, Spyda, MC Det, Fearless, Navigator, Dynamite, Tali, Presha, Stamina, Juiceman, MC Shabba, Five Alive, Everson Allen. Plus plenty plenty more.

>renegade hardware

Date: Fri 1st Aug. Venue: The End, 18 West Central St, London WC1. Time: 10-6am. Music Policy: D&B/Hip Hop. Cost: £14. Info: 0207 419 9199. DJ's: Keaton & Universal Project, Loxy & Ink, Trace & Fierce, Dom & Roland & DJ Lee, Friction & Raiden. MC Rage, 2Shy, AD, Verse, SP. DJ 279, Maurice, Shinobi, Airforce One.

>progression sessions

Date: Fri 8th Aug. Venue: The End, 18 West Central St, London WC1. Time: 10-5am. Music Policy: D&B/Beats. Cost: £12. Info: 0207 419 9199. DJ's: LTJ Bukem, Nookie, MC Conrad, Five Alive. Vincent, Cedar and many guests.

>full cycle

Date: Fri 22nd Aug. Venue: The End, 18 West Central St, London WC1. Time: 10-5am. Music Policy: D&B/Hip Hop. Cost: £12. Info: 0207 419 9199. DJ's: Roni Size, Krust, Die, Suv, D Product/Surge, Clipz. MC Tali, Dynamite MC, Darrison. Skitz & Rodney P, Diggz & Jaylen, Dynamite MC, MC Kelz.

>devotion/pyromaniacs

Date: Fri 22nd Aug. Venue: London location TBC. Music Policy: D&B/Old Skool. Info: www.easyrecords.net. DJ's: Andy C & Grooverider, Swift & Fresh, Zinc & Krust, Shy FX & Brockie, Phantasy & Nicky Blk Mkt, Twisted Individual & Hazard, Filthy Rich & Probe, MC Skibadee, Shabba D, Det, IC3, Fearless, Navigator, Eksman, Foxy, Fatman D, Riddla, CD, Shockin, Crazy B and many more.

>innovation:d&b carnival

Date: Sat 23rd Aug. Venue: Lighthouse, Trinity Buoy Wharf, Orchard Place, Docklands, London, E14. Time: 8.30-6am. Music Policy: D&B. DJ's: Mickey Finn, Andy C, Hype, Bad Company, Shy FX, Adam F, Kenny Ken, Brockie, J Majik, Mampi Swift, Ed Rush, Peshay, Total Science, Dom & Roland, Teebee, Bailey, Loxy & Ink, Ollie. MC Skibadee, Shabba, Fearless, Det, Bassman, IC3, Moose, Riddla, Fats, Flux, GQ, Supa, Sugars.

>manga vs scratch

Date: Sun 24th Aug. Venue: The Venue, Calton Rd, Edinburgh. Time: 11-5am. Cost: £10. Info: 0131 557 3073. Music: D&B / Hip Hop. DJs Ed Rush & Rymetyme vs The Scratch Perverts.

>drum & bass academy

Date: Sun 24th Aug. Venue: Carling Academy, Birmingham. Time: 9-6am. Music Policy: D&B. Cost: £20. DJ's: Hype, Kosheen, Mickey Finn, Bryan Gee, Twisted Individual, Un-Cut (live), Moose, Shabba, Biggie & many more.

>clash of the titans

Date: Sun 24th Aug. Venue: Brixton Academy, London, SW9. Time: 8-6am. Music Policy: D&B/Hip Hop/Garage. Cost: £25. Info: www.tovmusic.com. DJ's: Dillinja, Goldie, Grooverider, Fabio, Shy FX, Krust & Die, Andy C, Swift, Zinc, Bad Company, Hype, MC Skibadee, MC Shabba, IC3, GQ, Dynamite MC, Eksman, Navigator, Fearless, Bassman. Killa Kela, Fallacy, Skinnyman, Jhest, Klashnikoff, Mystro, Plus One, Mixologists, Rodney P & Skitz, Greenpeace, First Rate & Mr Thing, Biznizz, DJ 279, MK & Disorda, Rob Mac, Ritchy Pitch, Matt Smooth. Loxy, Ink, Keaton, Raiden, Friction, Frenzic, Damage, Universal Project, Kontrol, Dylan, MC 2Shy, SP, AD, Verse, Rage. Femme Fatale, Hatcha, Youngsta, Chewy, Martin Larner, Jay Da Flex, Oris J, Lady B-Line, Kofi B, Crazy D and many more.

atm all star tour w/ rumble - 10/05/03. kartouche, ipswich

I was quite hyped about going to this event, we have done dates with Rumble before in their native town of Norwich and they have a great following up there. Ipswich has a good little scene going on at the moment and this 1500+ capacity club has played host to a few good gigs back in the day when it was known as Hollywoods.

Arrived at about midnight very jubilent about what to expect. Walked into the main room to be greated by the sounds of Andy C & MC Skibadee stepping up for their set - oh my gosh, the place was lively! Obviously a fantastic combination, the crowd couldnt get enough of it, I just had to get Skiba involved in some tee shirt giveaways watch everyone scramble to the stage. Took a moment out to have a peek around the rest of the club. Essex favorite's Epidemik were hosting the old skool arena adjacent to the main room with the likes of Phaze One and Garp on the bill. Upstairs was the RnB / Hip Hop room, I'm kinda feelin' the RnB crowd y'know! Back downstairs and something quite strange was about to happen. 1am was approaching and time for Mickey Finn to take to the decks, at 1am both Skiba and Andy left and the strange thing was, many of the punters did aswell, maybe they had just found the RnB room! Mickey tore it up alongside MC Silky and some other less caring MCs, I personally have too many lyrics on this subject and not enough time! The die-hard contingent stayed and enjoyed the 2 hours after Andy. After Mickey, Frenzic stepped in for the final hour, looked like he thoroughly enjoyed the set aswell, alongside the MC Flex, this wasnt one of them occassion when the bouncer was prepared to let it slide for one more! Not sure if / when Rumble will be back at this venue, but you can catch the ATM tour with them on 13th in their home town of Norwich. **Craig Jay**

recess - wednesdays. orchard bar, orchard st, nyc, usa

In a city like NYC that is perpetually awake, you are bound to find a fair share of mid-week happenings. On the D&B side of things, going out during the week and letting loose only to wake up a few hours later for a 9-5er has been the norm for years. Parties like Konkrete Jungle on Mondays, Camouflage on Tuesdays, and Testpress on Sundays, among a host of others, have made that a fact of life when it comes to the NYC scene. With D&B still under the radar here, finding a D&B crawl with a consistent crowd is tough, but somehow, self-proclaimed "resident hall monitor" Josh Link and his host of NYC regulars have struck gold with their new Wednesday night weekly at Orchard Bar.

Located in the Lower East Side, incidentally right across the street from the Breakbeat Science record store, Recess works the magic of drawing both the hardcore D&B heads and trainspotting types alongside the younger college partygoers. With the addition of an "open turntables" session early in the night, and a backroom for all things non-D&B, just about every base is covered, and you can expect to get more than your money's worth at this free party.

Along with some of NYC's most notables, like Dara, DB, and just about everyone else here having graced the decks, the overall guest DJ policy is one of variety. Other East Coast hitters have included recent Brooklyn resident Stakka, Philly's Myster Mason, and a steady flow of newcomers who rarely get an opportunity to play out otherwise in this usually tight-knit scene.

The venue itself has got its charm, to say the least. Empty pet reptile tanks sans reptiles, and a tree poking right up through the floor near the main DJ booth give it that oh-so-rustic feel. Lacking in good ventilation and often plagued with a less-than-perfect sound-system, things get rather hot and heavy during a crowded peak-time set in here. Orchard Bar's narrow layout doesn't help things much, causing an unavoidable clash between the dancing crew and the lounging crew. Despite the venue's shortcomings, Link and crew manage to pack it in nearly every week. In a city where one slow night often spells doom for a Drum & Bass party, Recess has, in only a few short months, made it through thick and thin and emerged as one of the new D&B staples in NYC. **Jesse Mann**

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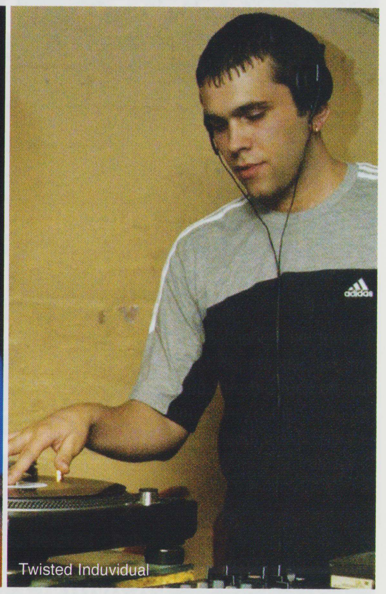

Twisted Induvidual

dj friction

➲ Keaton rmx - Gateman - Phantom Audio
The invisible man himself goes to remix duty with one of my favourites from Digital over the last two years. The beats get rolling in typical keaton style, soon joined by that heavy dub bass from the original and it just rolls and rolls. Also check for the middle breakdown that really goes off big time!

➲ The Militia - Paranoia - Dub
This is the debut release by the Militia (myself, Stakka, K-Tee and Skinny if you didn't know already!) on Renegade Hardware. Keeping the emphasis on the dance-floor, this one's been doing serious damage around the world. A catchy intro breaks down into a techy bassline and rolls out with some heavy beats and cool edits.

➲ Pendulum - Back to You - Dub
The Australian darkside soldiers continue their onslaught on the scene with this offering forthcoming on Timeless. Once again they combine a nice musical intro with some heavy bass. What I like about the tune are the drum edits and the way it keeps switching, keeping you interested throughout.

➲ Twisted Individual - Something different - Dub
Mr Twisted just seems to keep on churning them out and he's come with another sure fire dance-floor hit. The intro is what the title says and has a kind of spooky, horror film feel to it with some dark classical strings. Before you know it, the drums and bass fire in typical twisted style and the massive are calling for it!

➲ Fresh - Foreigner - Breakbeat Punk
Another anthem machine Mr Fresh with one of my faves at the moment 'Foreigner'. A rolling intro takes you into some reece business and ultra quick amens with lots of energy. I think the thing that fresh does so well are the way he combines different riffs in his tunes, it seems to always work so well.

➲ DJ Clipz - Voodoo rmx - Emcee Dub
One to watch at the moment DJ Clipz from Bristol, with a dancefloor ripper of the highest degree. What does it for me on this and a lot of his others tunes are the breaks which just roll really nicely. Also keep your eyes peeled for the Cuban links Remix which is smashing it also.

dj storm

➲ V/A - Metalheadz 50 - Metalheadz
Well what can I say? It's the 50th release for Metalheadz, and it's a revisit to a lot of the sounds that made this label great, and gave this label it's innovative image. Two remixes of 'Terminator', on this lovely double pack, and that's what it's all about, being able to throw them both together in the mix. A man that you'll be hearing a lot more from in the future - Cujo gives it the roll out treatment, nice and neatly. Danny C however "flips the script" this is just the ultimate remix, Danny C has gone right inside and ripped it up completely right from the opening line to the very last beat... the Terminator is most definitely out there. Teebee revisits 'Angel' and gives it some new flavour. Already reviewed Total Science's 'Ghost Life' ('Still Life rmx')... Love it to the max!!

➲ Lemon D rmx - Pulp Fiction - MDZ02 - Metalheadz
Just when you thought no-one would ever deal with this track, let's face it lots of people have tried to rinse this one and not officially I might add! but here it is, the official remix, and yes, on the label that it belongs to - Metalheadz. What can I say? Lemon D has pulled all the stops out when you consider that the original track consisted of very little. Lemon has managed to keep all the parts in there that we all remember and love, but of course being Lemon D he has managed to take this track to another level. So many clever sound fx that tie in Pulp Fiction the movie, very clever indeed, the track does not sound out of place even today, Lemon gives it the 2003 re-lick it needed. This one's due to come on the forthcoming album MDZ 02.

➲ NJC vs DSD - Dholi - Dub
Well not sure what label this is coming out on, but something associated with Digital, he sorted this one out for me, and how sorted can you get? this one is totally wicked. I cut this a couple of weeks ago and have played it in every set, it has had such a strong reaction, a rewind every time. What makes this track so special is it's rhythm which is unfaultering from start to finish, I am informed that most of the breaks are live and it shows, production is wicked. This is a perfect version of different musical influences being fused together in perfect harmony, Indian rhythms meeting 2003 technology and it's really heavy when it drops... keep your eyes open for this one.

➲ Klute - Take a Breath - Commercial Suicide
This opens quite innocently but when the opening tells you to "take a breath" you should really heed the warning cause when this one finally kicks in you got no time to even think about taking a breath. This is a neat Amen break driven track, when one of these works you can't deny it and this works very well indeed. When the bassline kicks in be prepared for your legs to buckle... awesome, I can't stop playing it.

dj hype

➲ DJ Hazard - Enuff iz Enuff - True Playaz Dub
After a great debut EP for Playaz, Hazard returns with the first track taken from his ep for Ganja Records. This is a very energetic track with lots of bass changes, a guaranteed dancefloor smasher, due for release in september / October.

➲ Dillinja - Crunch - Dub
As usual Dillinja launches a full frontall bass assault on the masses with this tearer. Bangin, bass-heavy trade mark Dillinja stamp all over this one, you know how he does. Big up 2 Valve.

➲ Dope Skillz - The Troll - True Playaz Dub
This ones from Zinc and this EP is probably the last project before his LP 'Faster' drops in the summer. This track has a heavy reggae influence, that's why i like it so much, fat b-lines and alternative drum patterns make this a must.

➲ DJ Hype - Hands Up - True Playaz Dub
Featuring the vocals of my mate Spikey Tee, this track has a dub styled vocal intro that launches into a tearoput onslaught. This is gonna be part of my EP that's gonna be released on Playaz in August / September.

➲ Pascal & Monty - Izzums - Ganja Recs
This ones coming on Ganja later on this year. The Funksta teams up with Monty again for the old school flavoured rinse out. Long intro'd ragga style d&b for the dancefloor... enjoy.

➲ J Majik & crew - Capiero special - Infrared Dub
I have been smashing this one since carnival 2002, it gets better and better everytime I play it. Definitely my favourite latino d&b track so far. Due for release this summer, also check out the remixes including Clipz rmx. Big up all at Infrared!

twisted individual

➲ Twisted Individual - Does exactly what it says...
If I made a soundtrack to a horror film this would be the opening sequence. Starting off with an eerie cinematic orchestra that's enough to make any one soil their pants, if that doesnt, the big build up that follows will. Kicking in with the jump-up flavour everyone knows me for and causes serious damage on the floor. This one should be on the b side of 'Bandwagon Blues'. I don't recommend doing lots of acid to this track!

➲ Generation Dub - Body Snatchers - Dub
These guys are coming straight out of Newcastle. This tune is gonna be big. Always gets a rewind, been a personal fave for months now. Sci-fi atmospherics lead up to a big fuck off roll that will give you a hint to what's coming next, then... boom shanka, bass slams in and kicks you in the teeth, nasty. On the same sort of tip as "Warhead", this one's gonna be massive. Watch out for these guys in the future cos they've got some serious beats coming.

➲ DJ SS - Stress Related - Dub
Something new from the boss man himself, this should appear on the 'S Files Part 2 EP', its taken its time but everything does when you use a Mac (get a PC you bloody snob)! I'm glad party tunes are back in fashion cos now im spoilt for choice. This ain't no exception, high quality swing your pants bizness. there's only a few people with this at the mo, so i guess I'm quite privileged, guaranteed to smash any floor. Also look out for 'S's House' coming on the same EP.

➲ Influx Datum - Ease Your Mind - Dub
I first heard this about two years ago, it was a fat tune then and it's even fatter now, Gavin's gone back in and fattened up the beats and done some more work to it. This has gotta be one of my fave things from their fouthcoming album. Nice soulful vocal workout with a smooth bassline that reminds me of the recent remix Gavin done for MJ Cole. One of the harder things from these guys. Also check out the 'Trench Foot rmx', slammin.

➲ Zen - Refugee - Dub
One of my home boys from London, never ever seen him without his cap on! Welsh wonder Zen is up in Leicester now making beats full time for the camp. This is his latest effort and if you liked 'Turnstyle' and his other stuff you'll like this, two step beats lead up to a synth bass tear out that will have the crowd screamin their balls off, Zen showin' 'em how its done proper!

soul II soul

Twenty or so years ago, when a young Beresford 'Jazzie B' Romeo and his friends; Aitch B, Q, and Philip 'Daddae' Harvey, now better known to most as the core founding members of the Soul II Soul collective, were in the thick of it all, no-one ever expected this. Busy lugging their weighty soundsystem in and around London and the surrounding home counties, endlessly searching for the perfect beat and the perfect place in which to play it, not in their wildest dreams could any of them have envisaged that twenty or so years later they'd have their own swanky Soho offices, as well as international concessions in both New York and the Caribbean.

In those days, taking their "sound (system)" to the nearest "dance" was what it was all primarily about; "putting on a good party and making the people dance," as Jazzie puts it while kicking back in the lavish 'meeting/conference room' of his new London HQ. But even as far back as the late '70s, when the guys were transporting their make-shift speaker stacks on buses all over their native North London haunts, it was always about the sound.

"Before we changed our name to Soul II Soul," Jazzie adds, "we'd already been doing our thing for quite a long time. We used to be called The Kings Of Lovers Rock because as far as that style of music was concerned, we had quite a big following around the way, so it made sense."

Developing a steadfast reputation for dropping only the finest soul, funk and whine 'n' grind smoochers anthems at any given location, Jazzie et al's turntable exploits were rapidly growing in popularity. But this wasn't just your average night out on the town. This was the sewing of UK street soul's furtive seeds that would soon come to fruition and subsequently leave a legacy that many have since tried, and usually failed, to emulate.

"It was such an English thing," says Jazzie. "What we were doing really became our own world of sound and music, if you like. Nowadays the whole lovers rock thing has almost entirely been forgotten, but people have to remember that this was what we were all brought up on, so of course it's going to represent part of what we're about. The thing is, people in England sometimes tend to subtly forget what comes along as the pace of everyday life moves so fast. It's easy to miss out."

Even back then life was already beginning to find itself at a faster speed than that of what it had usually been accustomed to. Having "borrowed" various bits of flash equipment through various sound technician jobs along the way, including that of being the main tape-op for 'old time music hall' crooner Tommy Steel, Jazzie and Daddae had quickly amassed themselves all of the right ingredients in which to cook up one mutha of a sound system.

As Jazzie remembers, "I had some big 15" bass-bins in my bedroom, so one weekend I fancied sticking some music through 'em and cranking it right up. What I didn't realise was that my Dad was in the kitchen, directly below my room. So, before I knew it he'd summoned me downstairs. There was rubble all over the floor and he was like, 'Wha'ya tink that is, son?' I looked up and the whole of the ceiling had caved in, because of my bass, haha! I think that he and my Mum have only just about forgiven me for that now."

Indeed, life in the Romeo household could be somewhat hectic back in the early days. Not just because of young Beresford, but also the fact that three of his four older brothers all had their own systems in their rooms didn't really help the structural safety of the building. It did, however, provide him with his first taste of being part of a "sound".

"All of my brothers made me the mascot whenever they played out," he looks back with a wry smile forming. "I was only about eight or nine, but I'd go with them everywhere. I'd stack up a load of old Babycham crates, stand on them and then I'd be passed a record which I'd then put on the turntable and play. The ladies loved it."

By the second half of the '80s, now that Jazzie no longer needed the crates to have to stand on while DJ'ing, the parties had now moved into the much larger confines of London's derelict warehouses, much of the press had unleashed the inevitable backlash and the police were in all-out raid mode. Logically, Soul II Soul now needed to move on. This was where their future top 5 hit 'Keep On Moving' would gain its name from. The time was now July 1986, and Jazzie and the crew were on the brink of very big things. Having moved their "very heavy" soundsystem to a now-legendary Sunday night residency at The Africa Centre in Covent Garden that summer, and although the first month at the venue was "so empty it was dead", changes were soon to come.

"That whole era was something else," he remembers. "At that time I wanted to be at least ten steps ahead of everyone else because, by that point, the warehouse scene had just got way out of hand. It was time for something new."

In all honesty, he was more like twenty steps ahead. While other West End clubs were more concerned with packing in the punters in order to line their already-greasy pockets, Soul II Soul's weekly 'Sweat-downs', where you'd find anyone from the fashion elite through to the Beastie Boys and beyond, were where it was really at.

"We did everything," he adds. "...the door, the sound, the bar, the merchandising, the haircuts... even making the food. People would queue up from 5pm, just to get in. It was mental. You could drop anything from The Clash to Fun Boy Three to Maceo & The Macks and even a bit of Tom Jones' 'It's Not Unusual' just to fuck 'em right off, haha!"

Thus London clubland was born; under the collective's world-renowned emblem of the Funki Dred, sporting round-rimmed specs and the ubiquitous tufty little goatee beard. Their simple, smiley culture notion of 'A Happy Face, A Thumpin' Bass, For A Lovin' Race' quickly ensued.

Like Jazzie says, "Soul II Soul was always about being inclusive... inclusive music in an inclusive club. The exclusivity of it really lay in the realms of what we were doing, but primarily it was always about the people. It was very much their thing... a feeling. Plain and simple."

A host of hit singles, albums ('Club Classics Vols 1 & 2'), gold, silver and platinum discs and honorary tributes galore, studios in New York, the Caribbean and, of course, London, a second generation of S2S spearheaded by the recent success of garage artist Wookie and a number of other self-sufficient industry offshoots later and still, Jazzie has his feet very firmly on the ground. Not that he ever gets a chance to stand still all that often.

"When I come back from the tour after promoting this album," he states optimistically, "then, and only then am I going to relax. Hopefully for about three weeks. Knowing my luck it'll be about one, if that."

While further '...at The Africa Centre', '...at The Fridge' and various other Jazzie-curated compilations are due throughout the rest of the year, it's highly likely that you'll be seeing the man gracing the turntables at a town near you sooner than you think. But if you see him, just don't mention about the time when he bought a bag-full of records by (Irish folk daddies) The Dubliners, thinking he had just acquired himself some exclusive new Lee Scratch Perry vinyl.

"Since day one, this has all been about doing it for the love of it," he rounds up before zipping back to the studio to check out some freshly-baked ideas. "If it has inspired other people along the way then that's a big bonus, and it just might help me get an extra hour's kip of a night, if I'm lucky."

drum and bass reviews

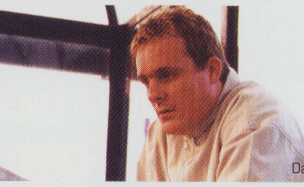
reviews edited by: frenzic, killa b, mark o'd, guy brickley, shodan, kontrol, escher

9-10 classic. 7-8 killer. 5-6 it works. 3-4 filler. 1-2 ashtray.

Total Science

Black Sun Empire

D.Kay


Danny C

7 Hazard, Devize, 3a - Super Charged - 3d Mode

The prolific Hazard returns alongside Devize & Three A with this double A slice of dancefloor dnb. 'Supercharged' is the more straight up dancefloor track with rising and falling dirty bass stabs combined with booming subs over busy, slightly distorted breakbeats. The flip, "Heavy Monsta Sound" lifts a sample from Madness' "One Step Beyond" and combines it with a catchy high pitch keyboard riff, a simple two step drum pattern and some crunchy, nasty bass and reece lines.

8 V/A - King of the Rollers 3 - 31 Records

Doc Scott drops the final part in the King of the Rollers series, and he has a great treat in store for you here. The track that everyone has been talking about for months. The debut from Australian trio Pendulum "Vault" is on here in all it's glory. Tearin' reece, synth stabs and cool little triplet beats make for one of the years biggest tracks and is sure to put these guys firmly on the map. Total Science's "Can Opener" isn't to be sniffed at either, a basic stepper that really does the job. D Kay's offering comes in the shape of "Reach Inside", a lush soundscape or is it? To complete this pack, and the series is Usual Suspects' excellent "Sapphire 7", picking up where "Cali Mist" left off, a hefty track on a hefty pack.

6 Blame - The One / From This Planet - 720°

Blame is a bonafide star in drum & bass; his career spans a lot of ground and he's on the way back to the forefront of the scene. 'The One' is a bit harder than what you might expect from him, but it's good. Solid riff and pulsing beats roll out nicely here, but it's just a little taster of what's coming from Blame this year. The flip is also quite techy with grimey beats and bass. This isn't the best of releases but I've got a suspicion that Blame is really gonna set some dancefloor's on fire this year as he moves back into that arena, away from the super-chilled vibe many know him for following his Good Looking stint.

7 Karl K & Jae Kennedy - Dat Phunk - Atlas

DJ Lee's imprint goes from strength to strength with this the second release. These little known American artists are well known to anybody in the know. Their unique and very advanced production sets them apart as something special amongst the never ending list of the internatty 'nu crew'. This 12" is top quality. 'Dat Phunk' echoes shades of sounds you'd associate with two more established if not legendary UK producers, while 'Soul On Fire' really hits the mark with twisted bass and soulful vocals. Definitely not one to miss!

6 Breakage - Spiritualizm - Bassbin Recs

Bassbin hit us with two tracks from the talented Breakage. "Spiritualism" on the a side is all about the beats. A smooth intro builds nicely with dark pan-pipes until the highly edited seven samurai break lets loose. "Transbohemia" on the flip has a distinct roots influenced intro with delayed horns and the "got to be free" vox. A mighty sub bass rolls in to take the tune forward along with intelligently edited, pacy beats.

5 Ego Trippin - Silver Fox - Battlemaster Recs

Kung Fu movie samples have always been a favourite with DnB producers and 'Silver Fox' is another tune that uses them to their best. A good rolling intro with samples flying around in the background leads into a heavy b-line drop. A steppy beat carries the track along at good pace making 'Silver Fox' solid. Kangaroo Kid flipside track 'Keyop' continues this oriental theme. A hard-hitting kick drum and an atmospheric string are the precursors to a deep sub bass drop.

9 D Kay & Epsilon - Barcelona- BC Authorised

FINALLY, D-Kay & Epsilon's anthemic slice of latin-tinged, soulful liquid gets its full release on Bad Company's offshoot label, BC Authorised. If you don't know, this track has been smashing it on dancefloor's for the best part of a year now and is surely one of the most highly anticipated tracks of it's ilk for some time. The pack includes high profile remixes from the likes of BC themselves and man of the moment, High Contrast. HCs remix is the pick of the bunch with clever chopping of the signature vocal and chunky beats and bass. BCs remix is a slightly darker take on proceedings with more twisted basslines and slightly distorted guitars. The fourth mix features MC Stamina adding his distinctive vocals.

7 D Type - Bustin' up The Beat - Beatz

The latest offering from Valve's sister label, Beatz, sees D-Type return with a couple of bass-heavy cuts, "Bustin' Up The Beat" & "Sunshine". Both tracks have a distinct "Valve" feel to them with deep, dirty bass and crunchy beats. On "Bustin' Up The Beat", D-Type confesses, "You know what? I LOVE bass..." and after listening to the track it's hard to disagree. The b-side, "Sunshine" is more of the same with a rolling feel to it.

7 TC - Getcha some More - BS1

This is the latest offering from Bristol based BS1, with two cuts from TC. The A side, "Getcha Some More", kicks off with some hard, punchy beats sprinkled with sharp synth stabs and intermittent "uh" vocals. The b-line creeps in as the tune rolls on and switches between pure and slightly distorted sub. The flip is a more vocal laced soothing number with sweet guitars and rolling beats and bass.

6 Black Sun Empire/Benji - Stone Faces/AI - BSE

Dutch collective, Black Sun Empire share the fourth release on their BSE label with US based newcomer, Benji. The A side sees BSE on their usual techy tip with 'Stone Faces'. Eerie, atmospheric noises, rolling beats and a trademark techy bassline inter mingle showing why BSE are considered by many to be at the forefront of the techier side of dnb. The AA side, 'AI' by Benji is a slightly more standard reece affair with tight production but little in the way of innovation.

7 Stakka - Intransit / Junkyard - Cargo

After splitting with partner, Skynet, Stakka has gone on to set up the label, "Cargo Industries" primarily to release his own material. The second release on the imprint, "Intransit" combines busy layered beats, bouncy bass and occasional vocal stabs topped off with an old school style synth. "Junkyard" creates a slightly darker mood with steppy beats layered over rolling amens and dirty synth stabs complimenting the underlying sub bass.

7 Supply & Demand - Shizzle - Chronic

Supply & Demand put their big dawg hip-hop caps on and drop a couple of tunes to rock the party. 'Shizzle' builds with samples from the crates and sharp cuts and scratches before launching into a rock-steady bubbler. Perky percussion keeps it interesting and check the beefy bassline action further in. 'Life On The Streets' is a brutal drum and bass workout inna style that Dillinja used to cane. Beats for the streets. Also keep 'em peeled for recent releases from Cujo and Silver.

5 Heist - Company 7 - Co-Lab Recordings

The first release on Co-lab recordings sees up and coming producer Heist with his latest offerings. "Company 7" doesn't waste any time coming straight in with crisp amens accompanied by the trademark Heist bleeps. The main drop consists of a repeating high bassline pattern that, along with the bleeps and edited amen, keeps the track moving at a good pace. On the flipside "Salsa Jazz" is completely different. Latino style guitars get proceedings underway followed by solid well-edited beats. A flowing tune for the summer, sure to be a hit with the ladies.

8 Klute - Lie, Cheat & Steal Pt 3 - Comm Suicide

This is four tracks taken from the "Lie, Cheat & Steal" LP on Klute's Commercial Suicide imprint. My favourite here has to Calibre's remix of "Now, Always, Forever" which is simply sublime. Flip for Keatons remix of "Gluesniffer" which blends sharp breakbeats and sub bass with a distinctive drawn out synth line that cuts through the mix. The other two tracks are "Tacky", an atmospheric soundscape and "Kickin' Tha Habit", a fusion of "apache" breaks, sax riffs, sweet vocals and lush keys.

7 Social Security - Take Away - Creative Source

Newcomers Social Security (aka Child Support) get their first release on Fabio's legendary imprint with two original tracks for the more soulful amongst us. "Take Away" is a house-influenced track, with crisp minimal beat production, tight brass stabs and a chopped up vocal sample. "Never Never Land" is the one for me on this 12", bringing a lovely piano hook to the richly layered melodics. Punctuated with a punchy sub and a diva vocal loop, this track sounds fresh and original, mainly due to the beat programming. Creative Source continues to come up with the goods! Also check for Mace's 'Inside Your Soul'.

7 Kemal rmx - Scorched Earth - Cyanide

More techy dnb from Australian based imprint, Cyanide. First up is Kemal's rework of "Scorched Earth" by Bulletproof, Concord Dawn & Optiv (of C4C). The track is exactly what you'd expect from ex Konflict man, Kemal with twisted acid basslines, swirling atmospherics and driving beats. "Tick Tock" is by Aussie duo, Concord Dawn, and blends neatly chopped and layered breakbeats with some old school style synth stabs and subs.

6 Basic Unit - Rising Tide - Deepest Cut

The second release on their own Deepest Cut imprint sees Basic Unit with two new offerings "Rising Tide" and "Dub Principles". "Rising Tide" starts with a clean intro beat accompanied by various dark atmospheric noises. When the drop arrives there is a distinctive bongo stab, which sits over the incoming heavy bass throughout the track. The flip "Dub Principles" which features on Mickey Finns "Takeover Bid" mix CD is a return to the dark rolling side of DnB. Tight beats, heavy subs, dark synths and an eerie vocal tops off a well produced track.

6 Kryptic Minds/Leon Switch - Blueprint - Defcom

On a darker vibe, we have two tracks from Essex based collaboration, Kryptic Minds & Leon Switch on Defcom records. "Blueprint" is a melting pot of mangled breakbeats, filthy reeces and gut wrenching subs underpinning a squealing synth lead. Nasty stuff, not for the faint hearted! The flip is more of the same. These guys are taking no prisoners!

8 Calibre - Run Around - Defunked

Another offering from Belfast's golden boy following up the Mind, Body & Soul project, and as usual we are treated to something a little different than before. "Run Around" uses a house-tinged male vocal, backed by a deftly executed rhythm pattern and Calibre's trademark dub b-line. On the flip, we have a slightly more minimal, beat driven excursion. "Need It, Want It" has a filtered vocal intro, but drops with an old school break and a bassline that cuts right through the snares. More pure gold from Defunked.

6 Danny C - Mexican rmxs - Dread

Last year's latin-influenced anthem, "The Mexican" from Essex's own Danny C gets a selection of remixes by the man himself, Twisted Anger & D9. The remixes entitled (in true Western fashion), "The Good Mix", "The Ugly Mix" & "The Bad Mix" (plus "Bad Mix" instrumental) are a bit of a mixed bag with "The Bad Mix" standing out. In this reviewers humble opinion, these remixes have added little to a great track and are a a tad disappointing. That said, there are a further two remixes in circulation that should see release soon. The remixes will be available on two separate singles.

6 Chris Su - Undying / 10 Forward - DSCI4

Trace has been busy scouring Eastern Europe and has found another talented producer in Chris Su. Hailing from Hungary like friend and label mate, SKC, Chris Su has crafted an interesting and experimental track in "Undying". Highly atmospheric string work and powerful classical, choral-style singing give way to a brooding, heavily reverbed, filtered reece bassline peppered with erratic, broken breakbeats. The track ebbs and flows creating a tense and forbodeing mood. Perhaps not one for the dancefloor but clever, interesting work and very well produced. Highly innovative but perhaps an acquired taste for some.

7 SKC - Devotee EP - DSCI4

Trace's DSCI4 imprint rolls on with an EP from highly-rated Hungarian producer, SKC. Consisting of four tracks, "Devotee", "Flex", "Solaris" & "Broken", this EP is a strong collection of tech-edged tunes. The title track rolls with punchy beats, busy percussion, layered atmospherics and deep subs. "Flex" is a typically techy track, well produced with a sense of urgency. For me, "Solaris" is the pick of the bunch with atmospheric pads, well crafted beats, twisted, warped basslines and brooding overtones. The final track, "Broken" rounds the pack off well with a bass heavy roller featuring some choppy chords, more atmospheric pads and some nice bongo work.

6 CTRL / Ed Solo - Dub Beats - DSF Recordings

The 3rd release for DSF recordings features two mixes of 'Dub Beats'. The a side by CTRL, has an uplifting intro including a piano loop, stepping beats and the infamous vocals from Norman Cooks beats International "Dub be good to me". This uplifting feel changes at the drop with the introduction of a dark heavy bass accompanied by heavy amens. The VIP mix coming from the mighty Ed Solo makes good use of the vocals and is carried by the frantic beats, which are broken up nicely with the uplifting piano interludes.

8 Ill Logic & Imprint - Electrozan / De-lirium - DZR

Strings and synths accompanied by solid beats make for a quality intro on "Electrozan" which leads into the distinct "Playing with my mind" vocal drop. A heavy underlying bass is next, which when added to the other ingredients of the intro turns this track into a sure hit for those outdoor parties. On the flipside "De-lirium" follows the same trend with tight beats and soothing synths, but a whole host of other instruments including a nice sax takes this one a little deeper making for a solid relaxing track. Also check Social Security's Freedom of Speech.

9 A Sides... - What you don't Know - East Side

This one's been doing the rounds recently and is a bit of a Swerve special; deep atmospherics and emotive vocals courtesy of MC Fats and Regina laid over tough, snappy beats is the order of the day here. Not what you'd necessarily expect from A-Sides but worth every penny. The only shortfall here is 3 tracks on one piece of vinyl – the original (on its own side) and a radio and dub mix on the flip. I happen to like the radio mix the best but it's too short to play; the dub version is OK but as the second track on one side suffers a little. So in a way it's a one-sider; but it's without a doubt a very serious tune – pure emotive rollidge.

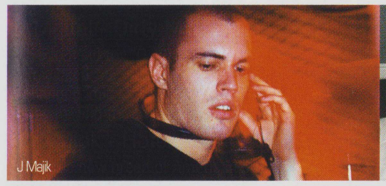
6 Phantasy - How It Is / Jumping VIP - Easy

Drum n Bass veteran, Phantasy returns to the studio with co-producers, Mayhem & Gurley for Easy Records' 25th release. The result is this double A side single featuring "How It Is" & "Jumping VIP". Both are pure dancefloor, the former kicking off with subdued trumpet stabs in the intro, breaking down with some neat filter work and letting off with a funky, stabby bassline. The latter borrows heavily from a certain well known house track and has a nice happy, jump up vibe to it. Also check for Digital's "Whip".

9 SKC & Chris Su - Yorke / Limelight - Encrypted

First release for DSCI4 this affiliated imprint and what a stormer it is too. Tough steppy beats lay out the intro, then in creeps some twisted analogue bass and some underlying amen for good measure. Flip for a slammin' live jazz session of a track, which is just amazing. Trust me this one shouldn't be slept on.

drum and bass reviews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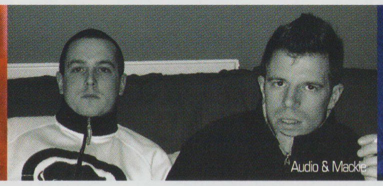

Audio & Mackie

Red One

DJ Ink (Architex)

7 Influx Datum/SS - Sing Out/Fingers - Formation

The fourth part of Formation's 100th release see's SS himself stepping up with "Fingers". Sharp synth stabs cut through the mix over tight breakbeats and deep sub bass. Influx Datum take care of the flipside with "Sing Out". The pair's trademark soulful vocal hooks are cleverly interspersed over clean steppy beats, heavy sub bass and electronic organ stabs, giving off a rolling summer-time vibe.

8 Twisted Ind/Zen - Heavy Metal - Formation

Fusing a screaming heavy metal style lead with crisp beats and tight bass, the prolific Twisted Individual shows why he's at the top of his game right now. Some half tempo beats intertwine with the instantly recognisable, "welcome to the jungle" vocal to make this track a sure-fire dancefloor smasher. Twisted's cohort from his "Grid" imprint, Zen, takes the reigns for the flip with "Minefield". Opening with a tense, high pitch pad and looped vocal, the track quickly picks up momentum with tight steppy beats before launching into bouncy bass topped with a generous dollop of reece.

6 Mason - Ruff, Rugged and Raw - Freak

After a couple of cracking releases on Freak, label boss Dylan looks across the Atlantic for the third installment. Hailing from Philly this is ruffneck business, for real! 'Ruff, Rugged and Raw' is a punishing chaotic number that's dark to its core. 'Zerosum' features DSTAR alongside Mason and is pure metal-edged drums and sinister subs.

9 Kamanchi - Circus / Ultimate - Full Cycle

The Full Cycle crew keep rinsing out the dancefloor's with their futuristic and energised hits. This 12" is no different. 'Circus' has been smashed by all manner of DJ's with it's 'Ska' esque frantic b-line pressure. Once again FC comes with a 12" you'll want to add to the collection. This is future funk 4 real! Also watch out for forthcoming Roni Size remixes from Bassline Smith and Ray Keith.

7 Digital - Dirty Money rmx / G.T. - Function

I have to head for "G.T." here, strings, sub hits and off-key beats make for a wicked ride along with the pulsating underlying bass. The mood is changed midway when it breaks down with an old skool twisted mentasm. Flip for a dubbed out amen number.

6 Gridlok - Hotel / Vengeance - Gain Recs

One of the new breed of American producers - Gridlok, drops a nice little techy workout here. Pace and energy are the order of the day as this percussive chugger rolls along, flip for more of a gritty ripper with a cool synth line. Also check for Gridlok's "Wombat".

8 Pascal & Monty - Listen / Chalice - Ganja

The True Playaz crew return with the 2nd installment on the recently-relaunched Ganja imprint. Pascal & Monty come with their usual brand of funkiness on "Listen", James Brown hits a plenty, rugged beats and naughty bass stabs make up this relentless number. The flip, "Chalice" see's them get super skanked out. This tune sounds as if it was made for Hype - I defy you not to nod your head to this. Also check the recently released double pack from Hype 'Original Foundation EP'.

8 PFM - The Western / One & Only rmxs - GLR

Since PFM's return to the Good Looking stable, there has been relatively little new material from him. Hopefully these remixes will mark the beginning of a new lease of life for this legendary producer. "The Western" is one of those tunes that really got me in to the whole Good Looking sound. I can remember that bassline booming through the speakers at the Ministry, all those years ago. The remix is basically a simple update to the original version, with some tougher beat production and some reworking of those haunting synths and vocals. On the flip, this remix of another classic tune from Logical Progression does the business, sounding as cutting edge and exciting as it did back then. Essential, especially if you missed the originals.

7 Concord Dawn - Slinky/Junglist - Heavy Rotation

New Zealand's finest returns with this nutty joyride on Heavy Rotation, and shows us just what he's capable of. "Slinky" sets the pace with some frenetic beats and some intricate synth action that will be doing some damage on the floors. Each element of the track flows like liquid as the b-line motors along underneath. "Junglist" is the one that will be smashing things up for real, filled with a crazy modulated synth hook and some trace-esque beats and melodies. Pure, unadulterated high-energy musical madness!

9 V/A - New Generation Part 2 - Infrared

A crew that have absolutely tons of beats awaiting release are these guys, this is the long awaited part 2 in the 'New Generation' series. And it's very evident that quality control is still high on the priority list here. Jay and future-star of the camp Wickerman join forces away from their Cookie Monsters monicker for 'New Badness', flipping the bass from 'No Badness' and dropping this heanous number along with stretched vocals and plenty of dancefloor appeal to boot. Flip for Sonic's 'Air Raid', another one of his atmospheric, pumping disco workout's that he's getting so good at, aid raid sirens and plenty of energy are the order of the day here - this isn't his best effort though, when you've got things like 'Hacienda' about! Wickerman drops a solo effort in the shape of 'Gremlins', this one is guaranteed to hurt some systems over the coming months with it's ass-ripping bassline, cartoon snippets and slammin' beats - not one for the ladies! Cookie Monsters' contribution to the pack is 'The Clown', a reece driven, energetic steppy monster. I got stiffed out of one of the vinyls on my promo, but I can tell you that the other two tracks here are Futurebound's naughty 'Billy The Kid', and 'Signal' which kinda takes off from where 'Keep It Coming' left off. All in all a wicked pack. Also check for the 'Share The Blame' release backed with the storming 'Elephant' due soon.

7 Interactive - Far Away / Up Rise - High Lite

The Ram affiliated High Lite imprint drops it's next release, this time from Interactive. I think this label was set up as more of a liquidy kind of stable, I want to coin a new phrase for this release Tech-wid, sorry. This kinda drops liquidy vibes but is laced all over in Detroit techno-of-old flava, different, but you know what, it works - and I'm kinda feelin' it.

9 High Contrast - The Basement Track - Hospital

High Contrast finally drops 'Basement Track', since dubplate the vocal has been changed. As bad as this tune is I preferred the first vocal mix that was on plate. So for this release I'll have to go for the dub mix. The b-line on this is just so damn infectious. Miss this at your peril.

7 Spirit - Speedlife / Close Up - Inneractive

The mighty Spirit drops the 5th release for his own Inneractive imprint here. The A side delivers his usual brand of future tech with old skool stabs and militant vibes a plenty. Flip for my fave 'Close Up' - soothing atmospherics, title vox and crazy hits lull you into a false sense of security, then comes the super-low sub to funk this one out.

8 60 Minute Man & Touch - Ten Love - Intercom

EZ Rollers' Intercom stable are fast proving themselves to be a camp to be reckoned with when it comes to disco tinged good time D&B. In saying that, the first track "Ain't Nobody" flips into an amen stabbin' gritty b-lined workout. On the flip "Good To You" they have raped Luther's "Never Too Much" added some wicked diva vox and created a bit of a monster. The title track "Ten Love" is just pure class - orchestral strummings and a wicked vocal make for a winner here. Lastly "Looking For" gets a bit more serious but still comes with the flava. If this is anything to go by, their forthcoming 'Lickable Beats' project should be a stormer.

6 Audio & Mackie - Sound Assault - Invader

Following up their killa cuts on G2 and Gain, this duo continue to deliver the goods on Invader. 'Sound Assault' is not for the faint hearted, slamming beatz and a gut wrenching Reece bassline explode through the speakers on this track. No messing about here. 'Fat Legs' is geared towards the jump up side of the d'n'b spectrum. Subtle changes in a pulsating funky b-line riff with tidy edited drums bring out the vibes on this dancefloor shaker.

7 Gerona - Smoov Minor - Jerona Fruits

New label Jerona Fruits come with a damn right sultry number here, I'll have to head for the Greg Packer mix with all the funk of the original just a bit beefier. This is definitely flava and Natalie Warren deals with the vocals neatly.

7 Red One - Pitch Switch / Screwball - Liftin' Spirit

With an ATM Cover CD already in the bag it's time for the Ginger one to drop this little stormer on RAM affiliated Liftin' Spirit Records. High pitched synth workout, thunderous beats and a pretty heanous sub are the order of the day here. Flip for a more rollin' affair.

6 Cybin - Arab Streets / Bad Dreams - Lockdown

Cybin kick things off on their own imprint Lockdown Recordings. 'Arab Streets' combines ethnic female vocals, swirling sound scapes and solid amen drum patterns to set the tone for the track. The b-line is punchy and bouncy with short lfo wobbles added to keep the flow. 'Bad Dreams' is my choice on this release. Heavy orchestral stings with a skippin metallic beat build the flava for a Bristol style bass drop that keeps changing. Serious head nodding business on this one.

8 Syncopix - Soul Secure / Paris - MASH

This is the 2nd release from Hospital offshoot, and what a great start they have got off to. Loving this to the max - wicked male vocal, tight off-key beats and a naughty sub - this is just flava, I could play a whole set of this. Flip for something a little more abstract and pacey - nice!

8 V/A - Remix EP - Metalheadz

This is without question an essential release. With Total Science's great double remix in the form of 'Ghost Life', Teebee's epic rework of Goldie's 'Angel'. If that wasn't enough already there's two remixes of Rufige Kru's legendary 'Terminator' one by Cujo and one by the on-fire Danny C. What else could you possibly want from a double pack?

9 Delta, Format, Influx UK - East of the... - Microdot

Delta & Format are most definitely on the rise, going from strength to strength after the wicked "Gave You All The Love" on Creative Source. This is the first release on their own label, and sees them teaming up with Influx UK. "East Of The River Nile" is a dose of high-octane soul music, thundering along with a meticulous beat rhythm, highlighted by a snake-charmer riff. The male vocal is used sparingly and to amazing effect leading into each drop with perfection. Layered sax hooks, brass stabs and Rhodes licks make this a real feast for the ears, set on top of a tumbling bongo pattern. "Emotions" has a more atmospheric feel, with a chopped up vox that sounds like Prince on helium. Tight snares and a heavy b-line combine to create a clean contrast between the soulful and the more dancefloor orientated flavas. Don't let this one pass you by.

5 Champagne - Maestro - Midnight Sun

New label Champagne drops this neat little number on us. I have to head for the Tango mix, nothing too stand out, but it chuggs along quite nicely. Nice effects, atmospherics and an underlying chunky funky b-line to boot. Also don't miss Danny C's "Juice" rmx.

7 The Militia - Amnesia / Uncooked - Miltitia

One crew that have certainly been making some waves over the last few months are Brighton boys The Militia aka Stakka, Friction, K Tee & Skinny. Their brand of techy dancefloor devastation sets them apart from the rest. 'Amnesia' uses twisted out synths, old skool breaks and a militant bass stab to great effect, while 'Uncooked' flips things on a more minimal vibe.

8 Capital J - Evil Streets - Mix n Blen'

This track has been causing a bit of controversy with it's 9/11 news snippets and such littering the intro. But what a release for Kenny Ken's Mix 'n Blen imprint. Canada's Capitol J drops a tearin' dancefloor number here, miss at your peril. Flip for Sappo,'s take on Footmasters' "Metal Gear" as he warble's out the b-line neatly and creates a rollin little number. D'Inta's excellent "Scatter" and Kenny Ken & Fats' "Drum & Bass Soljah" are also due real soon.

7 V/A - Movement EP Pt 2 - Movement

Movement resident DJ, Ruffstuff alongside Eljay drops "Soulshine", a summer track full of energy and a wicked Rhodes hook. Crisp beat kicks are underpinned by a bongo rhythm, as the spoken vox sample leads us towards the drop. On the flip, Brazilian boy XRS begins to get the exposure he deserves with "Search". Fluid beats combine with carefully placed vocals and a rolling b-line. Its good to see the Brazilian guys not just sticking to the samba sound, but still bringing some latino elements.

9 Omni Trio - Renegade Snares rmxs - M.Shadow

Me thinks Shadow could be onto a winner with this release. High Contrast has been drafted in on mix duties for this classic, classic number. Rob Haigh's piano tinklings, and the 'Take Me Up' vox have been brought up to date with amen stabs, heavy subs, minimal reece and that touch of genius that only High Contrast can deliver. I for one hate to see tracks that were so big ruined by remixes, but the Welsh wonderboy has done us all proud. Flip this 12" for the original Omni Trio version, or check the next 12" where the massive Foul Play mix of old can be found, along with a wicked breaks mix from Aquasky vs Masterblaster. Also check for the Deep Rooted 12" "Critical".

7 Architex - Birthday Beats / Choose Me - Musica

The latest installment from Architex proves that Ink and J Dub are still on point, when it comes to knocking out some more musical vibes. "Birthday Beats" is a house-tinged roller, with the usual multi-layers of melodies and samples, and that off beat sub that we all know and love. Funky rhodes licks and a tightly structured beat propel this one along with enough energy to get the crowd body poppin. "Choose Me" builds with arpeggiated Rhodes chords before a chunky bass drum kicks in. A soulful vocal works its way over the top of the intricately layered melodies, and the b-line is tough as can be. These producers are still massively underrated, so go check it and spread the word.

8 Nu:Tone - What Goes Around... - New Identity

This is one man that I can see big things happening for this year. 'What Goes Around...', is my fave here, wicked piano line, little underlying amen track as this man likes to do, diva vox and general good vibes. Mid way it flips into house speed (ala Agent Black's "Feel Good") - Can't get enough of this one. Flip for an equal helping of flava.

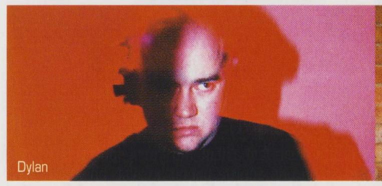
6 Neurotix - Bristol Blue - New Vibe

Neurotix is a young producer coming out of Bristol and he's got loads of tunes stacked up for release on Manchester's New Vibe. 'Bristol Blue' comes across with a wicked atmospheric intro before dropping a thunderous amen and bassline workout - soldier bizness. The funky flow on the flip shows he can mix styles with ease.

7 Insiders - True / Just Wont Stop - Nu Directions

Bristol duo The Insiders have certainly done it again with this release. Steppy beats, poetic vox and simple synth stabs are the ingredients for this flavoursome track. It's all about the A side for me.

drum and bass reviews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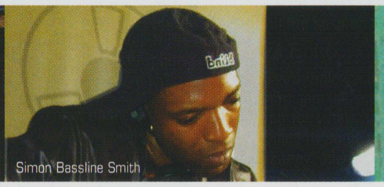
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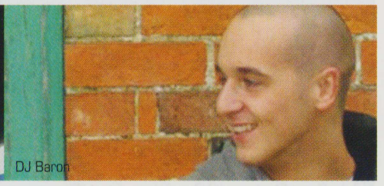
DJ Baron

6 V/A - Trapped in Beats Vol 4 - Outbreak

The latest installment in this series is all about the man like Dylan. Kicking off on the A side with long time partner in crime - Ink, and a thrashing amen remix of 'Need You'. The vocal hook punctuates the break stabs and slightly reworked b-line, but doesn't stray too much from the original. The happy couple, Faith in Chaos team up once again for 'Requiem', a twisting vocal workout with a genuinely discomforting edge. Robyn Chaos provides the gnarly vocals, which are underpinned by a tumbling analogue bass. 'The Lair' is a breakbeat excursion with a comic intro threatening "severe chest pains" to those who don't buy the record. 'Intoxication' rolls out with an unmistakable Dylan bassline, a lingering vocal hook, and a looping synth riff guaranteed to mash a few heads up. All in all, an interesting journey through the mind of this prolific producer. Check it.

5 DJ Reality - Shadows of Memories - Outbreak

Reality hasn't really done it for me since his manic "Detroit Blues" on Hardware's "Armageddon" LP. After such an impressive start, it's been a difficult one to live up to, and this 12" makes a good stab at it. "Sphinx" is the track for me on this one, with some nifty acid synth business and perpetual bass rhythms. Worth checking.

8 Teebee - Life Continue / Tech G - Photek Prods

Teebee on Photek Productions! You know the quality control is going to be sky-high on this little beauty. Futuristic, atmospheric, cold-fusion drum and bass is the order of the day - 'Life Continue' is dark, moody and absolutely wicked. 'Tech G' is more of an electro-tinged number that kicks into a groove that reminds me why the early Virus releases are so timeless.

7 DJ Andy - Copacabana - Phuturistic Bluez

Al Fougy's Phuturistic Bluez go all Brazilian for this release with two of Brazil's best but slightly lesser known D&B outfits. DJ Andy is one of the best D&B DJ's in South America behind Marky, and Patife. 'Copacabana' is a cool little number with trademark looped latin vocal laid over some tough Dillinja style beats. The flipside is a more chilled track with almost a Balearic type feel; still laced with the latin funk flavour just a little bit more lethargic.

8 Drumagick - Levada Tropical - Phuturo

More Latin rollidge here from JuJu's fast rising Phuturo imprint; mellow funky vibes and Balearic tinged strings and horns make for a winning formula on the A-side. I think Drumagick have been listening to some MIST stuff, as they seem to have blended the Brazilian flavour excellently with that Soul;r type soulful house flavour that's so popular right now. The flipside similarly is very chilled with plenty of ambient horns and pads floating around over an intricate little beat; not very dancefloor but absolutely superb home listening. Also check for JuJu's "Cartel Run".

9 Jonny L - Lets Roll / Camaflauge - Piranha

"Let's Roll" has been turning heads for the last few months, providing an angry soundtrack to the war, with that unmistakable George W sample. Jonny L somehow manages to create the most eardrum piercing beats and basslines, developing sound to a new level on every track. "Camouflage" is a bongo led, fast-paced track sounding like it was recorded deep in an African Jungle. The bass roars subtly underneath the beats, and yet again the production is second to none. "Enuff" is led by a beat that sounds like someone smashing a hammer on a big pan, and when the bass comes you know your in trouble. A killer double pack from this man with a twisted vision all of his own.

7 KV5 - Flying Right (Kamanchi rmx) - Prolifica

As Krust & Die's Kamanchi project really starts to come alight, here we get a cheeky little remix of West London jazz-heads KV5. KV5 are known for there eclectic mellow numbers - Kamanchi utilise that element superbly for the intro before kicking up a storm with some bongo rock and super fat kick drums. On a similar tip to Krust's 'Rush The DJ' remix this has a vocal and dub version - both of which work well. Definitely worth the money.

9 RAM Trilogy - Screamer / Skittles - RAM

Warning! Carrying this sort of explosive plastic might well cause 'nuff grief when you pass through customs. You know the score: Ram Trilogy combine and conjure up a tune that has been destroying dancefloor's the world over. Kicking in with a mysterious intro and that helium vocal, the drop is killer and will have ravers hanging from the ceiling and screaming for the reload. The flip - 'Skittles' - is a tidy Ram roller but really it's all about 'Screamer'.

8 Black Rain - All Tomorrows Food samp - Scale

DnB legends, Omni Trio and Deep Blue have joined forces to launch their new imprint Scale records. "Tonight" is the main track on the EP and gets the remix treatment from Calibre. Liquid beats combine with a soothing vocal hook and a bassline that sounds like its been crafted with a fine scalpel. The original mix has more of a Detroit vibe, rolling along with a sweet synth pattern and a fast stepping sub bass. Old school Midlands boy, Neil Trix provides the mix on "Streamline", a deep roller filled with subtle touches and a crisp, morphing b-line. Rob Haigh and Sean O'Keefe have definitely got some serious chemistry going on, fusing their styles and experience with some mindblowing results. Maybe this is the birth of the Drum & Bass supergroup.

6 V/A - Transformed EP - Sinuous Records

Sinuous records come with their third release in the shape of a four track EP. Following on from their previous releases, label stalwarts I-Rate, Kano, Jarman & Killer Instinct deliver four slices of techstep mayhem. The stand out track here is "Crossfire" from Killer Instinct, fusing a gritty, solid b-line with militant steppy beats. crisp rides and tech-style synth lead.

9 Sonic - Still Dreaming EP - Space

The beats Sonic has put out on the immaculate Space have put him way ahead of the pack. Quickly becoming one of the most innovative labels out there this release sees him crafting more warm, widescreen rubs that simply pour quality out of your speakers. First up a studio session with local lass has resulted in 'Still Dreaming' - a tune that sees Jenna's golden lyrics riding over Sonic's Balearic-style guitar licks - sunshine drum and bass! 'Then' is more of a sci-fi infused cut that builds and builds Virus stylee, 'Futureworld' gets a tidy remix and last but not least the amazing disco-infused 'Hacienda' is pure cream.

5 Impulse & Submerged - Corrupt Souls - Subtitles

It'll be interesting to see what direction Subtitles takes now Teebee has signed to Photek Productions; we may see a selection of new artists come through on the label. Despite the great track titles, this is not the strongest release on the label by any means. 'Corrupt Souls' has amazing haunting pads that sweep around for most of the tune but the beats and bass, despite being fat are a little unimaginative. 'Trapped' is a bit better; heavily on a C4C tip this one rolls out a bit harder but not really one to write home about. Also keep 'em peeled for forthcoming tracks due from Zero Tolerance and Teebee vs Future Prophecies.

6 Baron - Angle of Death / Superfly - Subtronix

The man they call Baron is really starting to blow up these days with his sawtooth basslines and pumping Total Science style beats. This is standard Baron stuff, wicked riff laid together with some proper beats in an arrangement that will definitely work on the floor. 'Superfly' is a little more out there; it's got a sort of Disco-ey type loop over fairly average, lethargic beats. Mosus & Concord Dawn's Kiljoy also have a release due.

8 Bassline & Drumsound - Junglist - Technique

This is one duo that are on fire at the moment. This 12" is certainly testament to that fact. Performed in typical Technique style. Amen and old skool stabs with 'Junglist' vox are the flava here - one for the skankers. Flip for a naughty amen workout.

7 Special K & D'Cruze - All I Need - Thugsake

The debut release for veterans Special K & D'Cruze's new label Thugsake; and a surprise package to say the least. 'All I Need' is a heavy breaksy number, which moves along at a fair old pace; fairly formulaic but hits the spot on the floor. The highlight here I think is definitely 'So Sweet' – the sample may have been used before by Influx Datum in a tune of the same name, but for Thugsake, who cares? Bumping beats, a wicked latin style guitar riff, and excellent use of the classic vocal make this one that I could definitely get down to. Jungle funk, ya get me.

7 The Professionals - Flava 4 Raver - Times Two

You can expect to see a barrage of MC laden tracks coming out over the coming months as they make the transition from entertainer to artist. MC Det's Times Two imprint drops "Flava 4 Raver" featuring the vocal talents of Det, Skibadee and Fearless. Ed Solo has been brought in on production duties and takes care of things neatly. There is certainly a big market for these MC tunes and I do expect a lot of dry ones, but this certainly isn't one of them - 3 of the scene's big guns double-time spittin'. Flip for Det & Shabba's "Roll Out".

5 K.O.T.P - Identity / Hells Fire - Transfer

Blame and The Pedge team up for their debut release on Transfer Records. 'Hells Fire' is a naughty Amen driven reece monster whilst the flip opts for more of a skankin' workout, but still dropping Amens galore.

7 V/A - Transglobal series Vol 2 - Transparent

Rascal and Klone "Wildcard" / Black Sun Empire "Gun Seller" - Two thumping tech style rollers are delivered on this 12". Wildcard fuses old skool stabs with sci-fi atmospheres, as tight beats build up the pace. The drop brings in a pounding sub that is accompanied by smooth beat edits and filtered bass sounds. 'Gun Seller' is one serious dancefloor twister, It's booming hypnotic bassline fused with subtle drum rolls and arpeggiated high frequencies fill the track with energy and movement. Quality production on both tracks, check it.

9 Hazard - No More Games EP - True Playaz

Hype's first artist signing in the shape of DJ Hazard seems to be paying off. His debut EP comes with more dancefloor appeal than John Travolta on a Saturday Night! His unimitable brand of squelchy party bass along with the power he injects into his tunes has been scoring him brownie points with quite a few tracks of late. There is no need to mention this EP track by track, all I can say is that if you are playing somewhere and the crowd are a bit flat, put on one of these and you'll have them eating out of your hands. More party than S Club.

5 Floyd Dice vs Ray Keith ft Melissa - Baby - UFO

Ray Keith teams up with Redmaster's Floyd Dice for the first UFO release for a while. There's a vocal and a dub mix of the same track; the vocal version being the superior mix as the vocal is probably the best element on the track. Laid back beats a la '96 loll along with a deep moody vibe and a disdainful bassline. More radio than dancefloor.

5 Lynx & Flow - Existence - Under Pressure

Brighton based duo, Lynx & Flow try a new slant on the increasingly popular "triplet beat" format for french based Under Pressure Records. Eerie pad chords and random fx in the intro give way to a sample from "The Matrix" before the track drops into the slightly experimental beats and nicely rounded but somewhat mundane processed sub bassline. Perhaps more could have been done with the bassline but the track certainly does have a certain "vibe" going on.

9 Lemon D - Generation X / Violator - Valve

Lemon D comes with one of my fave releases from him in a while on the famed Valve imprint. Dropping nasty punk vox throughout the 2 minute or so intro with dirty reece to accompany 'I'm gonna tear you down and then I'll krush you...'. The drop comes as only only you can expect from this camp - hefty pounding bass, nuff switches and that all-important neck brace factor. Flip for a more relaxed number switching the bass up all over.

7 Echo - Out of Time / Solaris - Violence

Hive's Violence imprint drops it's 7th release, this time from Echo. The intro sets the scene for something a little twisted, but this can't prepare you for what's to come. A horrible analogue bass breakdown is soon joined by some relentless amens which keep building. This is an intense journey, only for the headstrong. Also check for Gridlok's 'Vampire'.

7 Drumsound & Bassline - Oscillator - W.A.R

The second release on WAR sees Drumsound & Bassline looking to capitalise on their debut 12" and they've come up with a couple of dancefloor shakers. 'Oscillator' does what it says on the tin with a filter frenzy that twists and turns over big phat sub bass and a catchy vocal hook. On the other side its no-nonsense beats with more bounce to the bassline ounce. Simple but very effective.

6 Royksopp - Sparks (R.Size rmx) - Wall of Sound

Roni Size is well known for his remix ability's. He has remixed a lot of artists over the last few years and now its his turn to be let loose on those Norwegian techno wonders Royksopp. This isn't what you'd expect to hear from Roni, this lush musical outing is well worth a listen and will no doubt leave you pleasantly surprised. Something you'd hear at Swerve rather than One Nation. Again proving he is a truly versatile and talented artiste.

8 Shy FX & T Power - Feelin' U rmxs - WEA

Without a doubt one of the strongest tracks on the 'Set It Off' album. 'Feelin U' has been around for a while and is getting a lot of love in the clubs. So when this remix EP flopped through the door I was excited, only to find that two of the four tracks are garage mixes, plus the original dancefloor mix! However the garage mixes are ok if you're that way inclined and the original dancefloor mix is a must have. The vital addition to the package however is the Origin Unknown rmx as they add their trademark rolling beats and bass to the vocal. Personally I prefer the original but it's a good remix and is a guaranteed club smasher. Solid.

8 Unknown - La Da Dee (Gypsy Woman) - White

The classic house track, "Gypsy Woman" by Crystal Waters gets the dnb remix treatment. The jazzy chords and sultry vocals lend themselves nicely to the liquid dnb format and this is a thoughtful and well produced remake. The B-Side, 'Flowetical', is a highly atmospheric roller that slowly builds with lush strings and subtle floaty vocals underpinned with a slightly wobbly, modulated bassline.

7 Loxy/Keaton - Judgement Day - Xtinction Agenda

The first release on Loxy & Keaton's new imprint, Xtinction Agenda is "Judgement Day" and as expected the pair come with their own unimitable style. Dark "Terminator"-esque noises combined with chirpy, bleeping fx, clever beat edits, moody atmospherics, mutated "mentasm" samples and throbbing sub bass make this track a must for fans of this genre. You know how they do!

The album
Released 02 June 2003

12" Singles
Back To Da Boogie
Out Now
Never Can Tell (It's A Trap)
Out 26 May
Circus
Out 14 June
Hold It Down
Out 16 July

The tour 2003

16.05 **Birmingham, UK** Dance Factory
17.05 **Hamburg, Germany** Traxx
23.05 **Glasgow, UK** Sub Club
24.05 **Winchester, UK** Homelands Festival
25.05 **London, UK** Coronet
31.05 **Hasselt, Belgium** Mod
06.06 **Rotterdam, Holland** Off Corso
07.06 **Manchester, UK** Industry
10.06 **Sheffield, UK** The Tuesday Club
14.06 **Sofia, Bulgaria** The Histro Botev Hall
20.06 **London, UK** The End
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industry

The search for hot new talent is the Holy Grail of independent record labels. You need super-sharp-senses to pick up on the next big thing when you're sifting through mountains of demos and you've got to clock up the hours in the clubs (and on the road) if you want to stay one step ahead of the pack.

Ben Sumner AKA Killa B from Industry Recordings is in Manchester catching up with new act Hold Tight - a crew he and Industry associate Chris Masson (Narcosis) feel are Industry's "bright new hopes." When he arrives for the interview (stopping off for a quick catch-up at Silver's) he's just spent a couple of days locked in the studio with Hold Tight, cooking up beats and getting to know what makes them tick. The fruit of their combined studio labour is given a quick spin and its warm liquid vibe - although very much work in progress - burns bright.

"They (Hold Tight) are all musicians and can play four or five instruments. Danny is very good on computers, he knows all the little shortcuts and he's good at vibing tunes - his sketches are wicked. James is really into beats and going out to drum and bass events - he's got a head for knowing what will drop and Nick will come in and play a Rhodes solo on top. They are very talented, they've put the hours in and they're very hungry."

The second Industry LP - Industrial Action - has just hit the streets running. It's shrink-wrapped from the four-piece first LP, in order to lockdown quality over quantity. "We thought we had more chance of getting hold of 6 good quality tunes," Ben explains. "It's a second version of first LP in a way and it's a bit of a launchpad for the Hold Tight crew 'cos they're in there with some big names."

Total Science, Universal Project, David Carbone & Dagga, Blue Book (Calibre remix) are the other contributors. At the darker end of the spectrum 'Hallmark' by Total Science is a spooky atmospheric dancefloor number that has been "getting a lot of love in the clubs," says Ben. It's the kind of pitch-black track that will make you wonder 'who turned out the lights?' 'Strife' by U.P. comes loaded with crate-digging samples and jungle menace, while the first collaboration between Aussie David Carbone and Bristol's Dagga is a slick slice of tech-edged viral drum and bass.

The other three tracks then flip the mood as the one-man drum and bass production line Calibre works his magic on the soulful, vocal bubbler 'Rollin Over' and Hold Tight make a splash with the dazzling liquid vibes of 'Dirty Habits' and the lovely uplifting soulful structure of '9-5'.

When questioned about the contrasting styles of the LP Ben is confident of the concept. "The Industry vibe is basically a cross-section. We like the liquid and we like the really hard stuff so the LP's always got to reflect that." Since their launch in early 2000, this has pretty much been their game plan. Split 12" releases, nu-wave artists and a range of drum and bass that goes full circle has meant that it's a label that aims to be all things to all men. Even if the outcome is that some mans only pick up on about "1 out of every 3 tracks."

Are they pleased to have been able to give a platform to new talent? "The new wave is coming through - that's what Industry is all about. If you look at the people we have had on the label, David Carbone has come through, Accidental Heroes, C4C, Universal Project - we are on the new-vibe not the oldskool. "

Responsibilities and big decisions at Industry are spilt "straight down the middle" between Ben and Chris and they have both uncovered some serious talent. One of the labels most pleasing achievements to date is Chris' discovery of David Carbone.

"He's done it all before as Future Sound Of Melbourne so he's not wet behind the ears but he's come on leaps and bounds and we've signed him up to an Album deal," says Ben. Before that though there will be a rush of 12" action from Carbone with the ruffneck 'Dum Dum' due in July (also check for his TOV debut '1000 Miles'). "Watch out for a lot of Carbone on Industry this year." Following 'Dum Dum', there'll be 'Riverside' from the Irish connection - Calibre, Beta 2 and Zero Tolerance b/w 'Give It Up' from Hold Tight.

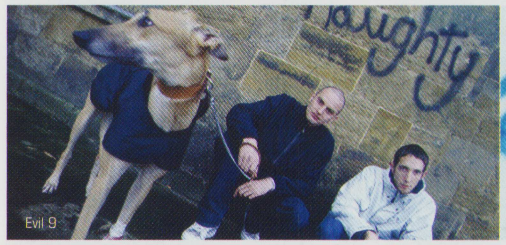
Industry is an independent sub-label of React and has the advantage of tapping into React's vast resources and distribution network. "They are not putting out 12's anymore, we are the only single label on React and I think that's the trend: drum and bass is still doing the units on vinyl. We also deal with the d'n'b compilations like '21st Century Drum and Bass 3' mixed by Red One, Chris and myself (out 2nd June). There are 41 tracks from the likes of Tech Itch, Insiders, Calibre, Bad Company, 'Goodfoot' from the Virus LP, 'Pitch Switch' and it costs £9.99 for a triple-pack CD." Also out now is the bargain basement 'Industrial Revolutions 2' mix CD that showcases tracks from the new Industry LP along with the best of the recent releases.

Another sideline for Ben & Chris is the Drum & Bass Arena LP's. "Work starts on Drum and Bass Arena 2 in June. We took care of licensing and picked some of the tunes for the first one and we dealt with Andy C. And The Executioner's involved again second time around: "He's the man and he's going to pick tunes for the next one. He's the best DJ in the scene, personally he's not my number one choice to hear out but technically he's the most gifted. When it comes to DJing D&B Andy C is the president." No doubt!

Ben's a regular visitor to Manchester and regions other people don't reach - does he feel the need to visit all his artists? "I do make a point of going to see artists. If you vibe with someone you can appreciate where they are coming from and almost appreciate their music more."

blunted beat reviews

compiled by melissa & kingsley marshall



Evil 9

Rennie Pilgrim

Trevor Loveys

Eclectic

Seikou Nagaoka - Speed of Love - Aosis

Having collected records for over two decades – Nik Weston's reputation as a nu-jazz tastemaker and champion of all things Japanese has seen him throw down a selection of hard-to-find audio trinkets worldwide, as well as proliferating the music to fortunate journalists though his accomplished Mukatsuku PR company. Nagaoka's summery 'Speed of Love' and a majestic bossa b-side from Jazoulster act as the sampler for his latest compilation, 'A Nite Out In London', which follows his work for Jazz FM's Climate imprint in its breaking of contemporary beats over future soul. (8/10) KM

Hand Polished - So Sudden - Do Right

Having delivered his Quantic Soul Orchestra album to considerable hyperbole, Will Holland has kept himself busy with an impressive run of remixes, taking on United Future Organization and the Kyoto Jazz Massive. Here he turns his hand to Canada's Ray K, smoothing out the undulating bass of the original by way of liquid key work and a gentle strum of guitar, while Ray's own closing Hand In Hand version is sure to rock plenty of broken floors with its analogue shimmy and lashings of eighties hand claps. (7/10) KM

Dust - Where You Wanna be - Bar De Lune

Just when you thought something couldn't get any better, Andrew Ross and Ralph Lamb have compiled a remix album which revisits their debut, the eponymous wild west epic Dust, released last year. Deconstructions from Gus Gus, Chris Bowden and Jimpster are promised, with Roots Manuva sounding the charge with the addition of his lyrics and some sparse scratching over the stand out track from the original long player. (8/10) KM

Trevor Loveys - Elevate Your Mind - Freerange

The producer behind the House of 909 follows his 'Moon Dust' debut for Tom Roberts and Jamie Odell's ever-eclectic imprint, with a chunk of funk which slides right into their already classy catalogue. Though John Beltran gets all regimental on the b-side, it's Trevor's own Real Deep mix which clinches it – Latin percussion and exotic anthropology making a hot-footed samba to Louise Dumbleton's vocal. (7/10) KM

J Walk - Another Lover - East West

The umpteenth single to be plucked from Martin Brew and Martin Desai's Night On The Rocks album is one of the odder choices, Pete Simpson's vocal cut not quite as catchy as 'French Letter' or the Guy Garvey contribution 'Cariad.' That said, the mixes are unlikely to appeal to fans of the album – Formation junglists Influx Datum thoroughly mashing the groove before RJD2 injects some house sensibility, strolling beats providing definition to flickering piano starlight. (6/10) KM

Ikon - The Dove - Jalapeno

Alex Rizzo and Elliot Ireland leave their Skewiff moniker behind in order to roll out Ikon, a hotly tipped eleven-piece which features such talents as Black Science collaborator Alison David and Galliano's Valerie Etienne. The opening volley from the collection is all samples, with Tin Pan Alley string arrangements lending a suitably sixties feel to the Bassy-esque delivery of singer Rita, whose bellowed lyrics find themselves rerouted through the pitch shifter to dramatic effect. Turn over for a bit of booty shaking brasília, with Pat Cerqeira lending a taste of the Americas with her lyrical contribution to 'Vai E Vem,' all sure to find favour with those of a Marky persuasion. (7/10) KM

Amon Tobin - Verbal rmxs - Ninja Tune

US heavy hitters Prefuse 73, Kid 606 and Cincinnati hip hop anti-hero Boom Bip drop bombs all over Tobin's unfortunate 'Verbal,' lifted from his latest slipped disc Out From Out Where. All are suitably epic, MC Decimal R's doggedly demented lyrics still unable to slip from the grip of the machinery, his mangled cries suppressed by the merciless clangs and bangs of their creators' junkyard drum kit. Where Prefuse zooms in on the fairytale facet, so Kid 606 goes deep into the beats, Boom Bip turns things further into the leftfield, leaving Melodic's Adrien Rodes to route out the hip hop of the original – heading to the decks to cut and crab his way through the electronics. (8/10) KM

RLF - Blow Your Mind EP - Rex

It's jungle but not as we know it, with Ralf Cumbers' follow up to the well-received Once Upon a Time EP again expanding on his chosen collusion of confusion. The low end theory of his opening 'Thought Or Two' certainly benefits from a recently purchased compressor, with the messily programmed percussions clattering down the tonal depths of his bass – the occasional lapse to unsettling ambience doing little to knock the squarepushing resolution of 'Bounce/Jack.' (6/10) KM

Jimi Tenor - Higher Planes - Kitty-Yo

The irresistibly immense title track from the Finnish funk fiend's latest album receives a single release of its own, huge opening strings and stuttering beats armed with a great bassline and Tenor's suitably space age key work. On the farside can be found another track from the LP, the easy sleaze of 'Let the Music,' the loping conga flecked beats embellished with classy horn punches and Tenor's uniquely camp delivery. (7/10) KM

Kv5 - Natural Science - Prolifica

Prolifica can't get enough of KV5, with half a dozen singles having been released over the last six months or so. This sampler for the forthcoming LP of the same name again receives appreciatory noises, which rise to a crescendo at the closing 'Shelter Melter,' a vast and luscious funk extravaganza which pulls snappy beats and Nathan Haines delicious flute work from a staggeringly audacious orchestral intro. Lovely. (7/10) KM

Fiona Renshaw - Waste Away - Laws of Motion

Ben Wilcox picks up the occasional Mr Scruff contributor Renshaw for his Sirkus subsidiary, this first single from her forthcoming Love In a Bubble album, walks something of a tightrope. Fans of Carthy-ism however are advised to avert their ears, as the mumbling bass of 'Waste Away' is far from the trouser jazz of her protégé, a promising beginning undone through an uncomfortably uplifting midsection – this uncertainty of direction echoed on the flip, from whence an ill-advised take on Gil Scott Heron's 'Home is Where The Hatred Is' pops its ugly head. (4/10) KM

Breaks

Tayo vs Acid Rockers - Wicked Dub - Skint

Uptown, downtown, that Tayo sure gets around with some top-notch collaborations. Here he joins up with Australian producer Acid Rocker to deliver up-tempo ragga infused breaks. 'Wicked Dub' has a heavily percussive arrangement and features languid vocals that add to the atmosphere rather than overpowering. 'Prophet Dub', on the flip, is more frantic with a darker feel that'll appeal to those who like their breakbeat straight up, no twists. The big breakdown seals the deal with booms, bleeps and rollin' bass.

Will Saul - Cliff - Simple Records

Following on from his impressive debut 12", Will Saul returns to the fray with the 5th release on Simple after Precision Cuts' brilliant 'Miracle'. 'Cliff' has layers of specially recorded African percussion complimented by a continuously moving bassline. Tough breaks and a growling sub bass ensure this slow burning tribal business will be a winner on late night floors. Australian trio Infusion take up the remix striping it down to just the fx and melody, then rebuilding 'Cliff' into driving progressive electro breaks. Monumental key changes, pounding rhythms and twisted fx ensure a place on the harder floors.

Silver Box - Sunriser - Bolshi

This appealing package comes from funky breakbeat label Bolshi Red (not to be confused with the more relaxed Bolshi Blue). This is Silver Box's third release on the label and it's very dancefloor friendly. 'Sunriser' starts with a gentle break and soft keys before unleashing the hounds, or in this case a compulsive rump-shaking disco break. Turn over and 'Love Machine' is a rather nice house track full of clicks and glitches, warm pads and industrial bass. Great party material and an album's in the pipeline.

BLIM & Rennie Pilgrim - 2 Freaks - TCR

TCR's leading men have joined together to produce a fluid, classy breaks track with plenty of dancefloor appeal. Last years 'Eskimo' already signalled that this production pairing would be a future force to be reckoned with. The original unfurls into a raging dancefloor track with sexy vocals courtesy of MC Chickaboo, tight breaks and a booming sub bass. On the flip you'll find the Sly Fidelity & Club Foot remix delivering extra bass power, a bouncy tempo and tinges of darkness.

Evil 9 - Lovers not fighters rmx - Marine Parade

Evil 9 are currently finishing off their debut album and this early taster is my pick of the breaks this month. The duo's brand of punk fuelled breakbeat is a welcome addition to the scene. The original has an infectious vocal, constant rumbling bass and a break to get the body moving. The Blim remix is darker with an unrelenting bassline to beef up the original parts. While the original has more crossover appeal, Blim's mix will be a winner with fussy breaks heads.

Tony Faline - Feel The Funk rmx - Air Recs

Ali B continues on his mission to bring quality party breaks to vinyl. The artist is Florida breaks master Tony Faline, and the track has previously been heard on B's FABRICLIVE. 02 mix. The original has a big ol' rolling bassline, compulsive vocal hook and big drops. Lee Coombes adds percussion, drums, twisted vocals and fx for the full UK flavour.

Sofa Surfers - See The Light - Leaf/Klein

Coming from their acclaimed 'Encounters' album, 'See The Light' features vocals from reggae legend Junior Delgado. The original is a classy lesson in European breakbeat; gentle beats and soulful vocals are woven across the dub landscape. Remixes come from Albin Janoska, who also records on the Viennese Klein imprint, and Berlin's fantastic breaks outfit Terranova. Janoska serves up some European broken beats and Terranova take it deeper, darker and faster for late night floors.

Shadow - Walkie Talkie / Right Thing - Mo Wax

A double package from the mighty DJ Shadow man. In the yellow corner 'Walkie Talkie' is a breaks cut-up of considerable style. On the flip and UNKLE take things over with Roots Manuva on vocals. They've provided 2 mixes, an instrumental and vocal, the first being a driving breaks cut, the second is much the same but with Roots sexy voice mixing with the Pulp movie samples. In the red corner we have 'Mashin On The Motorway' and remixes of 'Right Thing' in 3 parts by Z-Trip. The A side mix is to 'Get The Party Started' and certainly should, while the 3 parts on the B side are very useful tools.

Hybrid - True to Form - Distinct'ive Breaks

Their second album 'Morning Scifi' is due for release over the summer, this is the first single. 'True To Form' will be released as a package with remixes from UNKLE and John Creamer, but I don't have these yet so make up your own mind. The original features New Order's Peter Hook on bass and electro rock vocals. This is one of the standout tracks on the album; it has all the elements of Hybrid that we love while keeping the progressive cinematic soundscapes to a minimum. Good solid breaks and bass, cut glass production and a tune you'll want to whistle.

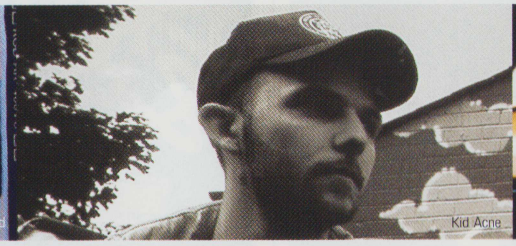
Initial Research - Brain Confusion - Mob

Having previously remixed the Stanton Warriors 'Da Virus' this is their debut release on Mob. The duo are drum n bass producers Tango & Pulse, so there's plenty of ability here. 'Step Up' is a heavy breaks cut, with huge sub bass rumblings and kooki fx. Turn over to 'Brainstorm' which previously featured on Tayo's Distinct'ive Y4K mix. It's more subtle than the A-side with fluid rolling breaks, loads of meanacing sub action and a vocal that compliments rather than jars. Expect more mid tempo action from these guys in the future.

hip hop reviews

compiled by sireman

Only Child



Kid Acne

Grey Boy

k-otix - the black album - groove attack

K-Otix are a stateside group from Houston, Texas. Made up of Damien Randle, Micah Nickerson and Russell Gonzalez, they bring a DIY ethic to production and business something that should be appreciated in itself. The music that spans this LP although being tidy and well thought out lacks that vital spark of imagination. The LP is by no means offensive but you cant help thinking they should of perhaps taken a few more risks. It would be unfair to call the LP bland as it does have a nice underground vibe to the whole sound but you do find your mind drifting off as track after track fails to really grab you. Production is nice lots of complimentary percussion rather than big chopped loops. Lyrics seem a little too pronounced for the production causing the music to be slightly overpowered by the MC's. The Black Album is a proficient collection of indy hip-hop but I cannot see it having the depth to be remembered.

v/a - late night tales (n.o.w mix) - whoa / azuli

The latest offering from this collection which is basically the same format as the 10 or so others of this ilk that are around at the moment, but I cant have a go too much as a lot of them are darn good listening! LateNightTales when everyone's "All Back to Mine" and "Bad Means Good" and the "DJ gets his Kicks" I could go on! This is Nightmares on Wax's effort, on the LNT series. The music is a laid back and very hazy Mix akin to the NOW of old "Smokers Delight" fame. Names such as Ian Brown, Tony Allen, Tranquillity Bass and Large Pro will give you an idea of how beat driven this comp is, with nice funk and rare groove interjections from Tom Scott and Dusty Springfield being the highlights. Very chilled, nice stuff but it wont wake you up.

mobb deep - double shots - landspeed

Was disappointed with the first 12" from their forthcoming LP, 'Free Agents' and to be honest this ones not really hitting like the older stuff either. The press release claims it to be a "certified street classic". I really cant agree, the recording levels seem a bit all over the place what is it with this maybe its my promos but I don't reckon! You can hardly hear the music. Not that your missing much a played out kind of jiggy cum street affair, a beat and rhyme you've heard hundreds of times before and you really don't need to hear it again.

only child - u bring me vibes - grand central

This is not your strictest hip-hop styles but its one mighty summer 12". Only Child has been a stalwart for Grand Central for time and this new 12" lifted from his forthcoming "Solitaire" LP will surely grab the attention. He teams up with soulful Detroit vocalist Amp fiddler and sets out on a beautiful chilled journey through the track. The hip hop mixes although ambiguous come from Balearic bboy DJ DSL. He's put two excellent mixes on the 12" the first is a mad chopped vibes percussive workout that fiddlers soul vocals flow over like melted chocolate very sweet indeed. Everyone needs to take things a little easy sometimes and this is an excellent opportunity to hear well constructed beats and vocals presented in a way that your girls gonna love and you should too.

soul purpose - breaking records - coup d'etat

Wow this is a big one, a full 23 tracks and to be perfectly honest this put me off to start. Any group with 23 tracks on an album will get boring, fact. As a one off entity the tracks may be superb but listening to one after the other they will no doubt become monotonous. So with this in mind let's try to put that behind us. It seems that the tracks are very well produced and the production team are skilled and indeed this initial impression concurs with the press release and info I have. With previous affiliations such as the majority of Bay Area Mc's and the cream of NYC underground the production team of Koncepts and Zvi have been working on beats and honing their skills since back in the day. The LP is very musical and definitely rises above the majority of current independent hip-hop on the production tip. Skits are well done and timely and to be honest the production does a good job holding the record together and keeping the interest up. Mazzi the main MC is joined by an massive list of guests from the US underground including the Jugganotz, Pumpkinhead, Wordworth, Percee P to name but a few. The main topic of the lyrics is to bring original hip hop ideologies back to the fore in recent times this has not been done well but the energy and proficiency of the mc's on this album are excellent there is no doubting this. There are skills here no doubt; it's just the length that affects the overall package. No question this is at the high end of recent indy hip hop releases think Mr Lif / Edan / Foreign Legion now add Soul Purpose to the list

dark circle - civilians - jazz fudge

Anglo German rap is the new style its offishall. The music on this record is absolutely undiluted hip-hop, this is taking things right back to the essence stripping hip hop to its darkest inner core. Dark Circle are a five piece act who hails from under the streets of London and Hamburg these cats operate as a guerrilla force fighting for all thats good in underground hip hop and all that's bad in the mass media filled planet we live on. The production team of Pats / Son and Hysteria craft the beats while Anik and Hoycke provide the lyrical manifesto of Dark Circle. Their music fuses Nordic, German and English influences and their multi-lingual lyrics give them the edge over other fake hip-hop acts. Every track carries a message some serious, some ironic and they never hold back on speaking their minds. Dark Circle use "Civilians" as a vehicle to confront issues like the power of the media in 'Teletext', beating the system in 'Anonymous' and they're not afraid to take on President Bush, the most powerful man in the world, in 'Smoking Bush'. Dark Circle's ability to rap with skill and evangelical fervour combined with the sparse production, sinister melodies and haunting samples helps to make their message all the more striking and authentic. This is will do more for UK, European harmony than Tony and all his mates can ever hope to achieve.

andre gurov - are you listening - electro caramel

Andre Gurov (DJ Vadim) returns to wax from a 5 year sabbatical. His previous music was seen as constant reflection of the simple life of this once oppressed Eastern European hip hop connoisseur, but no more in 03 Andre is back and he's a darn sight phatter. Gurov has been in training, he's made some money, he's eaten some food, and he's travelled some places; hey the guys looking positively good for it all. This single reflects his new found upbeat nature booming drums back a gospel type lyric where alongside companion The Rev Chunky the duo ask straight up front to you people if they are indeed listening. This is stomping gospel hop for the smiling people. A cello weaves its spell among the drums and the intervention of sparse percussion hits just at the right time. The flip offers remix interpretation from the burgeoning talents of the Reptiles production team. Its cut up, its time stretched its put through effects machines and spat out the other side and it adds the tang.

j zone - 5-star hooptie / eatadicup - old maid

A lovely slice of hip hop humour from J-Zone. J tells of his 1993 Mazda Protégé that has no aircon, no CD, tiny rims and is lucky if it even starts. It flips the notion that all US rappers drive massive motors that are chromed to the max. It shows the MTV world is surprisingly just not like the real NYC and more power to J for coming through with a new view. "Every time I pull up in my protégé / the sound of the engine scares the ho's away" raps J-Zone over a lovely bouncing beat. The flip side is of similar style this time with rhyme partner CELPH TITLED the duo talk shit and be as ignorant as only they know how. Bad language and no manners are the order of the day on this track. Very entertaining and done with a great degree of ironic wit the 12" really is refreshing to hear great stuff.

kid acne - council pop - invisible spies

Kid Acne - graffiti veteran, mic assassinator and multi purpose illustrator returns with his second album. This album sees the kid refining his skills that little bit more infusing Req Ones dark, but comically injected beats with superbly quirky rhymes. Talk of gypo's on the circus, smoking spliff outside the happy shopper and feeding baking soda to pigeons are just some of the teenage suburban topics the kid describes. The album is as usual excellently presented and the whole package adds up to a brilliantly observed slice of real UK based hip-hop. This album offers an alternative to the dirge some will dismiss it, some will be confused but you definitely need to hear it.

grey boy - genevieve - ubiquity

As with the Only Child review on this page this track is best with the sun out and the windows open. The bay areas irrepresible beat head DJ Greyboy comes with his latest release, he's been around for ages and its great to see that his brand of funky beats with a hip hop soul twang are still relevant today and it's the same label who are putting his records out makes you happy before you've even heard it. I would perhaps call this more down tempo than hip-hop but its good record that deserves a mention. A lovely soulful vocal ambles over the bassed out kick drum production from the Grey fella. These are lounge beats like they should be done as smooth as you like but you can still tell that the guys a beat connoisseur due to the lovely programming and chopping of drums that compliment the track. The flip features a remix from perhaps Greyboys UK equivalent the excellent Nottingham based Quantic. Speeding up the track and adding some vibes the Quantic version should get you heading for the dance floor that bit quicker, bolder drums and a phatter more in ya face sound makes a great contrast from the A side. Recommended summer listening.

keno I & the hermit - heavy heavy - breakin bread

The latest 7" offering from this quality driven little funk and breaks label and this sexy number is no exception. After previous releases on Tru Thoughts this beat head hip hop duo return with a nice slice of crowd moving wax, on the A side hard beats build and build into a crescendo of break beat funk bedlam, very nice for the dance floor. The B-side track the Hardest Rain begins off in a soundtrack style then quickly flips into some kind of hip hop ska record with Indian Vibes and reggae influences this rapid little tune is just as natty as the A. Lovely.

the nextmen - get over it - scenario

A new Nextmen album. Always fat always funky very crisp as per usual guests this time include TY, Cutty Ranks, Rodney P, Soulson and Penultimate. The sound is not a major step forward from "Amongst the Madness" but hey why should it be there is a definite market for this easy on the ear hip-hop so why change. In fact sometimes I reckon it's the only hip hop the average UK record reviewer and journalist can handle anything slightly dark or off key is destined for the specialist media unless its backed with massive marketing campaigns unfortunately this is a fact of the music industry at the moment. So these clever Nextmen fellas have not only produced another good hip hop album that will bolster their underground status but you also know it will be well received from the more mainstream media, and they may get some more soundtrack and remix work from the majors. So have they and Scenario cracked it or was this not the aim at all. Who knows who cares just enjoy the music, as its very good. Highlight is the bruising Silent Weapon with Cutty Ranks also available on a cute ltd 7".

saian supa crew - xraisons: int coll - source

French hip hop at its most accessible and most entertaining. The lp features collaborations with Dwellas, Arsonists, Brand Nubian and the superb Roots Manuva on "Hey Yo My Man" which is a lovely track filled with off key verses and high pitch squeals and lovely bubbling electronic production. The key to crossing the language barrier is the high energy of the music provided by the group, the listener becomes embroiled in the many factors present in the tracks and looses the fact that the language is not native. The production, rhyme flows and guests are all spot on, and provide an excellent snapshot of what real hip hop should sound like. Hip hop is worldwide and more quality LP's like this can only be good to break down the somewhat naïve views of many hip hop consumers worldwide. It deserves a worldwide audience.

murs - risky business - def jux

Murs is mighty he's from the legendary underground west coast crew the Living Legends whom I think I met in a bar in San Francisco around 6 years ago (anyway that's another story). The Living Legends have a dedicated underground following from Compton to Shibuya, NYC to London. Murs is one of the main men and EL-P really digs him so when EL-P started to make a ton of cash via Def Jux he decided to put one of his heroes records out. Fair play to him! The title track of this 12" is a laid back story featuring Shok G and his crazy alter ego Humpty Hump. It's a tale of a impromptu pool party gone wrong as Humpty starts causing chaos in Murs parents house very funny although a little too laid-back for anything but home listening. The flip sees Murs talking on the conscious tip "Brotherly love" is a soulful tutorial for his younger brother. Murs really is a nice MC theres no question, his rhymes are complex and flow wonderfully, no club bangers but the MC is the focus here and the content is second to none. If you are an MC aficionado you need to also check the MURS debut LP on DJ "The End of the Beginning" .

drum & bass

➲ optical/ed rush - original dr shade
virus 8

Every time Ed Rush & Optical release a new album, the expectations are huge and yet no-one really knows what to expect. Dr. Shade blows all pre-conceptions away, thrusting you in so many different directions that you won't know what's going on. Of course you can still recognise the inimitable sound and production quality, but there are more elements and influences from other genres present. "Why?" gets things going with some powerful vocals from Rymetyme and MC Darrison, and an intro that will get any dancefloor begging for that squelching bass drop. "Bullit" merges disco influences with a latino touch, whilst the multi layered basslines meander through the frantic beats. "32-8" sounds more like a rugby score than the name of a tune, but it is nonetheless one of the stand-out tracks on the LP. Atmospheric pads merge with a diva vox sample and some thunderous beats, as the bass assault drills a hole straight into your mind. "Get Ill" is a collaboration with The Scratch Perverts, who provide a perfect contrast to the twisted synths and bass frequencies. On "Hammerhead" we are taken on a dark-side, disco excursion using a familiar sample and mixing it with a nasty analogue. I would have liked to see a couple more tracks on there after such a long wait, but Dr. Shade is so varied and incredibly produced that it should make all of you very happy.

➲ krust & die present - i kamanchi
full cycle 9

DnB albums are coming thick and fast these days, but very few of them have as much thought put into them as this one. The difference between the Full Cycle vision and the rest of the scene, is that they are always focused on projects rather than just making tunes. Krust and Die's styles have always been quite opposed in my mind, which is why I Kamanchi sounds so fresh and different to what you might expect from them as solo artists. Hip hop remains a strong influence in some of the tracks, with "Sounds Of The Culture" seeing the boys collaborating with Rodney P, Tali & MC Darrison. The recent single "Back To Da Boogie" is the opening track featuring the vocal stylings of Violet. "Code Of Honour" is a warped roller with sci-fi synths drifting over a steady beat and morphing b-line, and "Hold It Down" is an amazing haunting vocal track, featuring Tali. The album is interspersed with skits in between tracks, which provides a good link from one style to another. Tracks like "Circus" and "It's A Trap, You Never Can Tell" provide some serious trademark Full Cycle dancefloor mayhem, full of tightly syncopated beats and undulating basslines. Tali is a strong presence on this album, giving us a little sample of the versatility of her talents as an MC & vocalist. What really stands out on I Kamanchi is the variation between each piece, illustrating how well it has been put together. No two tracks sound the same, and the quality is maintained throughout each style. I most definitely Kamanchi, and so should you.

➲ blue skin - warrior funk
cubik 7

Special K and D'Cruze bring some disco influenced pressure for their first album as Blue Skin. Fusing tough beats, rolling boulder b-lines and a barrel full of funk and soul, this LP is a straight up collection of feel-good party tunes. Like Peshay, Blue Skin have managed to balance the musical edge with dancefloor smashing energy, with tracks like "Feel It" and "Showboat".
"Inside Leg" has a more atmospheric vibe, with its smooth Rhodes hook and bouncing sub, whilst "Warrior Funk" takes that guitar hook from "Play That Funky Music" and twists it out into a high-octane, floor workout. Blue Skin have definitely mastered how to manipulate and integrate samples into their tracks, using some riffs and hooks that sound as if they created them themselves. "No Way" is one of the highlights of the album, with its funk-piano loop leading into a thickly layered bass drop. On first listen, there may not seem to be much variation in the album, but on closer inspection, you will find that each track is intricately different. This is definitely one of those albums that has a vibe running right through it and can work equally well in the confines of your own home as on the dancefloor.

➲ muffler - soundz of the future
urban takeover 7

The ever-growing Urban Takeover camp are releasing their debut artist album from Finnish Muffler. 14 track CD giving you a plethora of styles, from the superb soulful swirlings of 'My Love is Real' to the demented amen crashings of 'Smasher' and everything in between. Tracks like 'Heaven', 'Sin' and 'Pull Tricks' are also worthy of a mention. In summary he hasn't put together a bad album here, my only concern is that this may get lost in the flurry of albums from more established names.

➲ makoto - human elements
good looking 9

Hailing from Tokyo, Makoto has been giving us some of the cream of Good Looking's releases over the past three years. "Human Elements" sees him delving into several different styles but maintaining a strong 70's funk-jazz influence throughout the LP. "Where Are You Going" comes after the downbeat intro, injecting plenty of soul-filled energy and fluid beat patterns, with what sounds like a chorus of angels singing on top. The next single will be "Time", which features the vocals of Cleveland Watkiss, who seems to be making a serious comeback at the moment. There seems to be little a Lord of The Rings influence, with tracks called "Four Silver Rings" and "Treasure Towers", the latter standing out as one of the highlights. As a producer, Makoto has a knack of finding the perfect balance between complex orchestral layering and a solid bass groove, with some amazing beat production thrown in for good measure. "It's No Mystery" takes a funk slapped bassline and combines it with some George Benson style guitars and a delicate vocal from Lori Fine. "Sky High" is Makoto at his best, rolling out a frenetic drum & bass rhythm over a stepping sub and some spatial Rhodes and vox pads. Although we know that we are always going to get music of the finest quality from Good Looking, I think they have truly made a momentous discovery here. This album is diverse and has all the soul and energy of a Marvin Gaye album.

➲ v/a - no smoke without fire
metalheadz 9

Well, there are releases you just have to check out and considering Metalheadz immaculate past record with LP's, this is something you know you REALLY MUST check. Reflecting the evolution of the Metalheadz sound this package, in my opinion delivers with ease. Featuring artists like Rufige Kru, Spirit, Loxy & Ink, Hidden Agenda, Lemon D, Fresh, Danny C, Calyx & Kontrol and Total Science it remains a package that can't be ignored.
The highlights include Rufige Kru's 'Rhythm Killa' a breaky, bassline destructor that refuses to relent. Quality production and airtight engineering. Lemon D's reworking of 'Pulp Fiction' is also worth mentioning and it has been doing serious damage on the dancefloor of late. Calyx & Kontrol's futuristic and dancey offering 'Erased From Existence' has also been receiving a large amount of dancefloor attention. Fresh's summery vocal excursion 'All Strung Out' also delivers the D&B drug straight into the bloodstream. Another legendary chapter in the Headz saga and an essential member of anyone's record or CD collection.

➲ v/a - fabric live #10: fabio
fabric live 8

After previous excursions from Grooverider and Hype, Fabio has been brought in to take care of the 10th part in the Fabric Live series. He delivers a nice 15 track mix with some real gems including Calibre's "Venus & Mars", Social Security's "Take Away", High Contrasts' "Savoir Faire", Danny C's "Ace Face" and a nice little exclusive of A Sides' excellent "What You Don't Know". These sit nicely alongside "The Mexican", "3am" and the likes. There are things on here including "Squash" and "Tell Me (rmx)" which even though I can see what he was trying to do, think they could have been left out and replaced with something a bit more suitable to the project. Otherwise a wicked mix.

➲ sky city - going... gone
sound gizmo audio 8

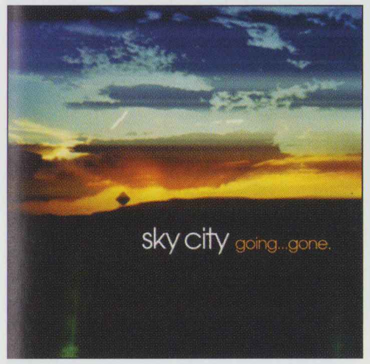
As the title suggests, this album is definitely up in the clouds. In the nicest possible way of course. Released on Sound Gizmo Audio, an up and coming electronica stable, it's a neat and tidy, well orchestrated piece of work, hardly surprising considering Jamie 'maestro' Myerson is at the controls, with all tracks written and produced by the techno/experimental wonder boy himself.
The opener '6 Days To Go' entices you into a 'grand finale of a film mood'; similar to the space-ship-landing scene from 'Close Encounters', massive chord groups and awesome power. Could have been a bit longer though, only 2.54 and worthy of more.
The fifth track 'Crater' does exactly what it says on the tin, and the vocals on 'That's How Much I Love You' remind me of the warped tones from Lambs front lady.
My personal fave has to be 'Walk Alone' as it's a mix between David Sylvian, and the Aphex Twin. In fact there's a lot of Aphex moments throughout the whole piece, especially track 10, 'Nowhere To Be Found' the only D&B track on here, which is like listening to Panacea after giving him 20 special k!
The whole thing rounds off with 'Going Gone' the title track itself, at nearly nine minutes it's a monster, slowly primed and ready for killing, in a Plastikman sort of vibe.
From the cover info, (which also has some lush artwork on it from Jamie) I discover that all the synths, guitars, programming and mixing was done by Jamie alone, with only a vocalist and pianist dragged in for good measure, and it shows, the whole album stinks of qualities none too dissimilar to Global Communications, and Fax, and maybe influences from The Beloved aswell, (for the happy vibe).
Twelve tracks in total, and over an hour of real quality, plus an added bonus… listening to this with the headphones on full pelt and the graphics on I-Tunes going haywire, the sheer power of the music incites the feeling of destroying massive industrial areas with nuclear weaponry. No it's not over dramatic, buy one and prove me wrong!

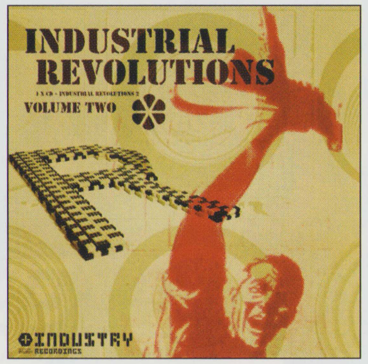
➲ black rain - all tomorrows food
scale 9

With the imminent release of the "Renegade Snares" remix and an Omni Trio best-of collection on Moving Shadow, we are reminded that Rob Haigh has been one of the pioneers of drum & bass as we know it. The Black Rain project sees him teaming up with fellow scene shaper Deep Blue for a journey into deep, immaculate grooves spanning across several genres. With a big Detroit influence present "All Tomorrow's Food" is overflowing with warm synths, razor sharp beats and infectious bass grooves. "Tonight" is a fluid beat excursion with a sumptuous vocal hook and a resounding synth hook that all combine with satisfying perfection. "After Dark" has a lovely old school feel to it, pulsating along with a warp-drive synth line and subtle bass stabs. "Lifecycle" is the standout track for me, a strongly house-influenced tune with a building layered drum pattern and some top-notch atmospherics. Other highlights include "Spiritualize", a laid back downtempo groove and "Uptempo", an underwater funk journey. Definitely a winning studio combination, "All Tomorrow's Food" re-injects that spacious sonic precision into their sound that we don't witness too often. Essential…

➲ v/a - here comes trouble
trouble on vinyl 9

This is Trouble On Vinyl's triple pack offering of remixes to celebrate their tenth year of business. First up we have Leicester "Geeza", Twisted Individual's rework of DJ Red's "Enta Da Dragon". Littered with samples from the film of the same name, the track builds up before dropping awkwardly into one of Twisted's signature warped party basslines. The track stomps on with filtered amens layered under steppy beats and "whoop" stabs. Dom & Roland are on remix duty for DJ Friction's "Final Judgement" and unsurprisingly, the track is typically dark. Processed amens, reece basslines, samples from "The Terminator" and chopped breakbeats meld together under Dom's skillful production to create a somewhat morbid and sinister slice of mayhem. Dillinja proves his formula is still working with his remix of Usual Suspects "Killa Bees". With self-sampled "Killer!" vocals and more valve-driven distorted bass and beats than you can wave a stick at, this track is sure to tear any dancefloor. The next in the line of high profile remixers, BC's Fresh, takes care of business on Dillinja's anthemic "Twist 'Em Out". And twist it out he does with typical Fresh flair. Points to look out for are the clever breakdown where the whole track slows to a halt (no, the deck isn't broken!) and Mr Fresh's self sampled "Twist, uh!". The final piece in the pack features Austrian D-Kay's remix of Artificial Intelligence's "There For You". The track itself is a fairly standard amen workout enlivened by a soulful diva-esque vocal. Last up is Calibre's take on Solid State's "Just A Vision". The track centres round a groovy female vocal hook but feels a little disjointed and doesn't quite sit right. Unfortunately, we've only had the vinyl version but I can tell you take there's a triple CD with mixes from Fabio, Fresh & DJ Friction cataloguing the last ten years of the three sister labels: Trouble On Vinyl, Renegade & Renegade Hardware.





➲ v/a - re:mixed emotions
nu directions 8

Tricksta's Nu Directions imprint looks set for big things this year. For this triple vinyl project he has roped in some pretty serious names to retouch some stable favourites. Firstly J Majik adds a sultry grooving flex to Tricksta & Pez' "Asbestos". Mystic take's J Laze's "Lazer" on a wicked little beat buckling journey. Total Science put on their Funky Technicians hat on for their flavoursome mix of Future Engineers' "Encryption" - strings, stabs and bass drops in perfect harmony, mmmm. Blame drops funk bass and lush synths for his mix of Mystic's "Magenta Sky" while Aquasky re-touch Tricksta & Pez' "Atmospheric Injection" twisting it out a little. Internashi aka Tricksta & Pez flip their mix of ASC's "Transitions" injecting the funk neatly. This album has succeeded in delivering a collection of beats spanning the strings, the funk and the down right groovy side of D&B. There is also a CD mix by Mystic to accompany.

➲ uncut - uncalculated some
warners 8

The much hyped, highly anticipated Un-Cut album is finally here; just about everyone with a pulse heard the seminal anthem that was 'Midnight' and has been waiting ever since to see what's next. It's probably not what you'd expect, and will certainly raise a few eyebrows with its broad range of styles and tempo's; the album incorporates Motown, R&B, Hip-Hop, Northern Soul, Jazz, Funk as well as D&B. The concept is superb - an album of all different musical genres but with a unified sound throughout; and they nearly pulled it off to a tee. Tracks like the Lauryn Hill like 'Fallin'; the Bullit-esque funk flavour of 'Off Key', or the soulful spoken word style of 'Music Is M' are all beautifully executed, as is 80% of the album. However I would suggest there are a few tracks here that are a bit cynically aimed at the charts, and stray towards a more commercial, slightly cheesier vibe. You can't be too critical with albums like these as it takes a lot of bottle to do something different; and this is a groundbreaking, genre-bending album that smacks of genuine talent. The production is excellent throughout, and Jenna G's vocal ability is absolutely unquestionable. This is a must have album for any broad-minded music lover, although its eminently missable if you only like drum & bass.

➲ v/a - industrial revolutions
industry 8

Usual Suspects get on the mix for React subsidiary Industry Records. 17 tracks here from the label, past and present, 6 of which are forthcoming as the Industrial Action LP. The guys put in a good mix, spanning some highlights from the label such as Total Science's '91 stylee "Yo Yo", Dagga's low down and dirty "Hustle Hustle" or more sublime pieces like Total Science's "Chicken In A Basket" and Influx Datum's "So Sweet". The tracks that make up Industrial Action are funky vocal numbers like Calibre's remix of Bluebook's "Rolling Over" and excellent debut from new boys Hold Tight with "Dirty Habits". Total Science deliver one of their gritty head nodders in the shape of "Hallmark", while Universal Project get steppy on yo ass with "Strife". Label regulars Davide Carbone & Dagga come with the pacey monster that is "Secret Levels". Finally Hold Tight come with my favourite piece on the pack (but this ain't on the mix) "9 to 5" – orchestral strings and diva vocals delivering a slice of liquid that would sit comfortable with the best of 'em.

➲ v/a - 21st century drum & bass
react 8

React come with their 2nd or is it 3rd album this issue? Mid priced triple CD time here and what a bloody bargain this one is too! Red One and Industry residents Killa B and Chris Industry have been assigned mix duties spinning a total of 40 tunes. Red One takes us on the gritty kind of ride you would expect from him with highlights including Futurebound's "Pied Piper", RAM Trilogy's "Skittles" and Clipz' "Cuban Links" to name but a few. Chris Industry takes us on more of an eclectic ride with artists like Cyantific, Insiders and EZ Rollers sitting alongside Ed Rush & Optical, Kemal and The Militia. To round of the package Killa B put's in a wicked selection of more liquidy flavours including Calibre's remix of Aquasky's "Do Anything", EZ Rollers "Back to Love", Junior Cartel's "Sonic Soul" and Lynx & Flow's "Time Out". Overall you'd be mad to miss this package. Good varied selection of music, good mixing, and all for a bargain price. This is like one of them deals with Del boy in Peckham market with the suitcase open, you'd better get it before the police come.

Ben Sumner

Uncut aka 2D, D-Cutz aka Future Cut and Jenna G are one of the most hyped acts to be born out of the drum & bass scene for a long time. This Manchester based trio shot in to the limelight with the massive 'Midnite', then sharply got signed by Warners' M Records (home to the Red Hot Chilli Peppers) for an album deal, the fruits of which are due to drop June 30th. They have developed a live show that's already appeared on TV, Radio and various live events around the country. The album 'The Un-Calculated Some' is a blend of tempos and incorporates a massive range of styles including Motown, R&B, Northern Soul, jazz, and funk as well as D&B. It's a fair stretch of the imagination that the people who brought you heavyweight destroyers such as 'Whiplash', 'Bloodline' and 'Obsession' would bring you something so inspiringly different. I went down to a hotel in West London to meet them the morning after a show.

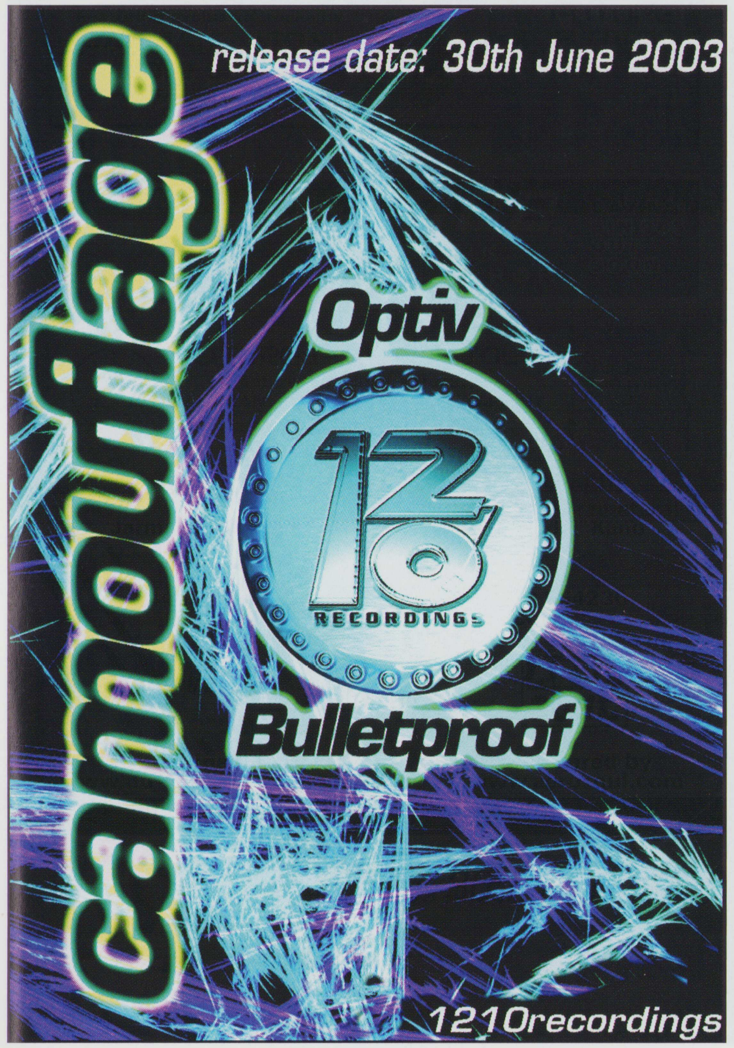
Darren, 2D, and Jenna are all on a good vibe; it's obvious to see that they're friends first and foremost, Darren says "I think to be able to make music on a level with any meaning, you've got to be able to get on well together" then he adds "with music that has that kind of depth to it, you have to know each other first; you can't just stick them in a room and expect good things to happen". 2D expands "it can be too much like hard work, with us it's more like sit down and have a laugh and see what comes out of it; none of us are thinking 'right we've got to do this'. If we don't feel like writing a beat, its like 'I can't be arsed' and everyone understands". It seems that it's the relaxed approach that characterises much of the Uncut story.

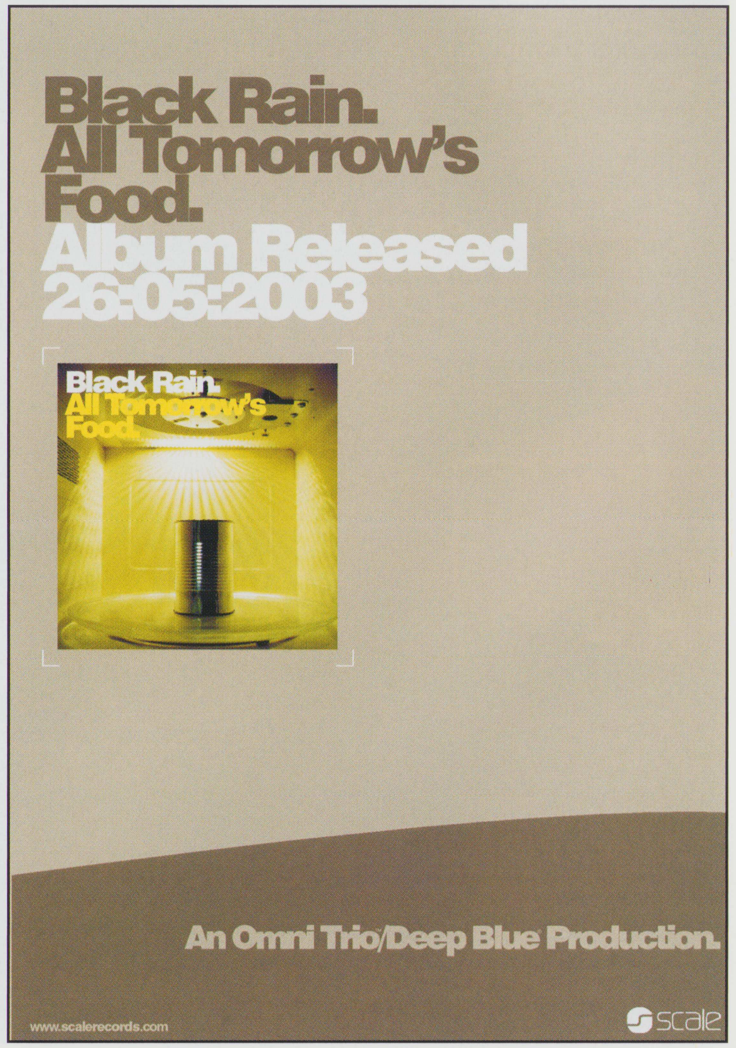
It all started with 'Borderline', the first track all three of them had worked on, it featured on the CD version of Future Cut's Bloodline EP on Renegade Hardware. 2D explains "Everyone we spoke to in London, we were like 'we've met this singer, she's bad, we're going to do some vocal tracks... then after about nine months everyone was like 'where are these vocal tracks?'; and we hadn't actually done any; and Clayton (from Renegade Hardware) was like 'I thought you were going to do a vocal track' and we were like 'erm...' but it was good because at that time we were just messing about and we hadn't really finished anything, but as soon as we had a deadline in place it was like 'you're mastering next week' and it made us do it". Darren continues "we did the EP, and that was the main thing we were doing at the time, and we just thought we'd do an extra thing for the CD".

Jenna got involved through being an MC on the drum & bass circuit, "I used to MC at Spellbound and Planet K, I loved raving and drum & bass, and I loved the tunes I was hearing" Jenna enthuses. "I fancied him as well" she says nodding at Darren, "but that soon wore off" he replies. They saw each other around before meeting again at a local hip-hop night where Jenna was performing as part of a group called Subliminal Darkness. It was from this meeting that Uncut was eventually formed. Jenna continues enthusiastically "being in the studio, and eventually realising that they were the ones that had made the tunes I'd been out raving to, I'd just wanted to be able to go into a rave and hear my voice in a rave". They then did 'Obsession' for Metalheadz and then 'Midnite', which they released on there own Wired Productions label.

Once they had started the sessions together, there was no looking back; Darren and 2D both suggest that Jenna was like the missing link for them; they'd had ideas of their own of doing other genre's and had worked on loops in the studio but when Jenna's vocals and input was thrown into the mix it was the final piece of the jigsaw. Darren points out "It was a natural progression, from listening at home, to going clubbing, to getting decks to then wanting to make music, to now what we're doing with the live show". They are proud of what they have done, and the transition they are trying to make but are keen to point out that even they don't know exactly what direction they're heading; it's just a natural vibe of producing what they feel to at any one time. 2D says "I think we're still from that drum & bass background which is 'that's the album, that was our sound last year, and what its gonna be this year? Who knows? We've still got those ethics of always moving and always progressing." before he turns to Jenna and jokes "you're gonna sing with helium next time aren't ya?" Before adding, "we've still got enough love for drum & bass, we always have, probably even more now because I'm not making it everyday. I've never danced so much in drum & bass raves, I've got the buzz back, I'm like a punter again".

With an album of this sort I'm sure there will be many drum & bass heads who hate on it because its not drum & bass; but I think there will also be a lot of drum & bass fans and music lovers in general who will like it. Jenna points out "a lot of people say (about Midnite) 'I didn't realise that was drum & bass'"; highlighting just how versatile many of the album tracks are, many of them it's hard to even say what genre they are. Darren offers a little advice "don't try and dissect it track by track and categorise it 'cos that's not going to work" before pointing out the direction he's coming from "You're making drum & bass, where do you think your beats came from? Where do you think your basslines come from? Where do you think your samples came from? You don't have to be in it, but you should at least respect what you're ripping you know". Every member of Uncut shares a respect for a broad range of musical styles and that is reflected in their album but they haven't left or forgotten drum & bass, "never forget your roots; we know where we come from; we went to drum & bass school to learn music and we didn't suddenly forget that" Darren points out. Over the years they developed a taste for other styles, and now they're making them; Darren suggests, "I think as you grow up you kind of open up a bit". He then adds "It's like I don't want to be making the Bloodline EP when I'm 50 or whatever" and fair enough I say. Uncut have developed an album and a sound that jumps across genre-boundaries and that can satisfy the demands of the open minded music lover. There will be people who don't like the vibe or its broad range of styles but as 2D points out with an album like this "you're bearing your sole, and if people don't like it there's fuck all you can do about it. We go in the studio and do what we feel to do, there it is, that's Uncut".





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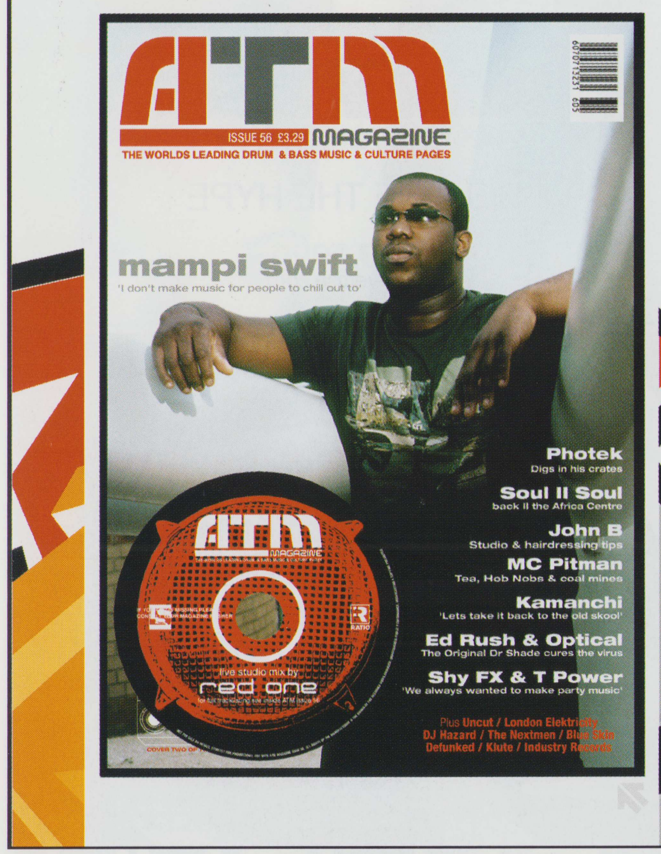

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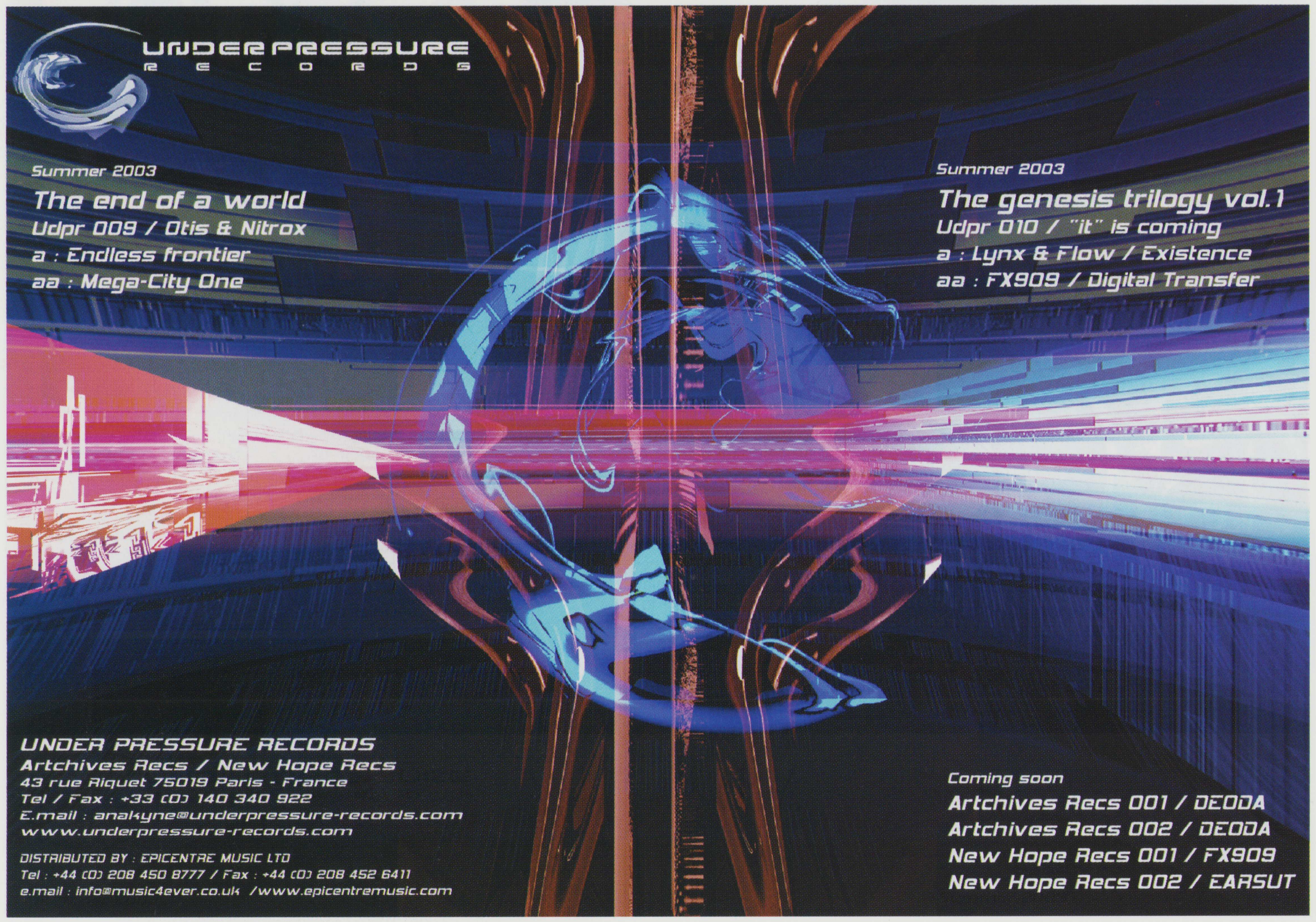


who shot ya?

1 DJ Clarky & Nicky Blackmarket. 2 MC Rymetyme. 3 Quiff & Charlotte Narni. 4 Fierce. 5 MC IC3. 6 DJ Flight. 7 DJ Hazard. 8 Aphrodite. 9 DJ Damage. 10 Red One. 11 MC CD. 12 Dr S Gachet & Ash-a-Tac. 13 DJ Ollie. 14 Andy C. 15 Shortston, Fatman D & Reckless. 16 Nico, Nick NUT & Silent Witness. 17 SP MC. 18 Profile. 19 Mackie & Audio. 20 Jo Jo Rock & MC MC. 21 MC Rage & Wildchild. 22 MC Biggie & Accapello. 23 Amy Unique Artists. 24 Phantasy & Kenny Ken. 25 MC AD. 26 Robyn Chaos. 27 Ruxspin, Keaton, Fierce & Loxy. 28 Three A & Devize. 29 MC Eksman. 30 Calyx & DJ Kontrol. 31 Mark & Clayton TOV. 32 Fresh BC. 33 Probe & DJ Sub. 34 DJ Hype.

Tricksta

pitman

From the North of England there is a rapper who is making waves. He drinks tea, eats biscuits and thinks the Sugababes are ugly! ATM's Tricksta managed to grab 5 minutes of his time top ask him wha blow...

Give a brief introduction for those that don't know!!!
"Hello twats, I'm Pitman, I make beats and moan on 'em. I'm not bothered if ya don't like what I'm on with, don't listen to it. Go and put ya Jay Z Greatest Hits on."

When did you release your first record and what was it?
"The first release was 'Phone Pitman', on CD only, it's on the Son 'Year 1' CD as a hidden track. After that it was 'Pitman Sez'."

Describe the Pitman sound.
"Music wise it can go anywhere, anything goes, but the Pitman sound is just me talkin' at random about shit that gets on my tits and other peoples. I just keep it proper to what I believe is proper."

You rap about tea & biscuits a lot, what's the fascination and how many cups a day do you drink?!
"On average about ten cups a day, I just like tea, biscuits come as a bonus to enhance the tea experience, people can relate to a good cup of tea, it's what we do, unless your a coffee twat."

Who is the funniest Ricky Gervais or Peter Kay and why?
"Peter Kay is, he's fat and people still like him, he's a stand up knob, does different characters, I bet he's a wanker if ya met him though. Mr Gervais is OK, like to see if he can do anything else. He's also getin fatter mate."

Which do you prefer darts or pool?
"Neither, I play Dig Dug on the Atari."

I hear the live the show is something else, tell us more about the gigs you have done, what they entale and what's been your most memorable gig?
"Yes mate, I've done a few shows now, most have been good, I basically do all my tracks with a couple of ones ya don't know, walk up and down, drink tea, try and enjoy myself, look out for twat farm members, give a bit of coal if i'm in the mood. The best show so far was the Dedbeat show, it's the best sound I've had even though the sound man had eleven pints before I got there, good crowd, to say they all stunk of piss and weed, and Brand Nubian we're on an hour after me. Bonus."

Do you think your style of hip-hop will start a new trend in UK hip-hop?
"No, what. shit hop."

Why is your music on 7"?
"Seven inch records fit in my work bag better than 12's. A flask, pack of biscuits and some wax, and soap."

What do you say to people who compare you to The Streets?
"Fuck off you stupid cunt or nothin."

What would you say your inspiration is for your music?
"The tossers that make my blood boil every single day, music is my therapy mate."

Will there be a Pitman album?
"Don't know yet, could anyone seriously listen to a whole LP of me talkin bollocks?"

When did you strike the deal with Son Records and what is planned for 2003?
"I don't do deals with anyone, i just think the bloke that runs the label seems to get me."

Have you any more tracks lined up that will be takes on over people's tracks. Tell us more about that.
"I haven't got anything planned yet, I did a remake of 'The Message' which was comin out in April, but it's not comin out at all. Politics and chocolate flakes!"

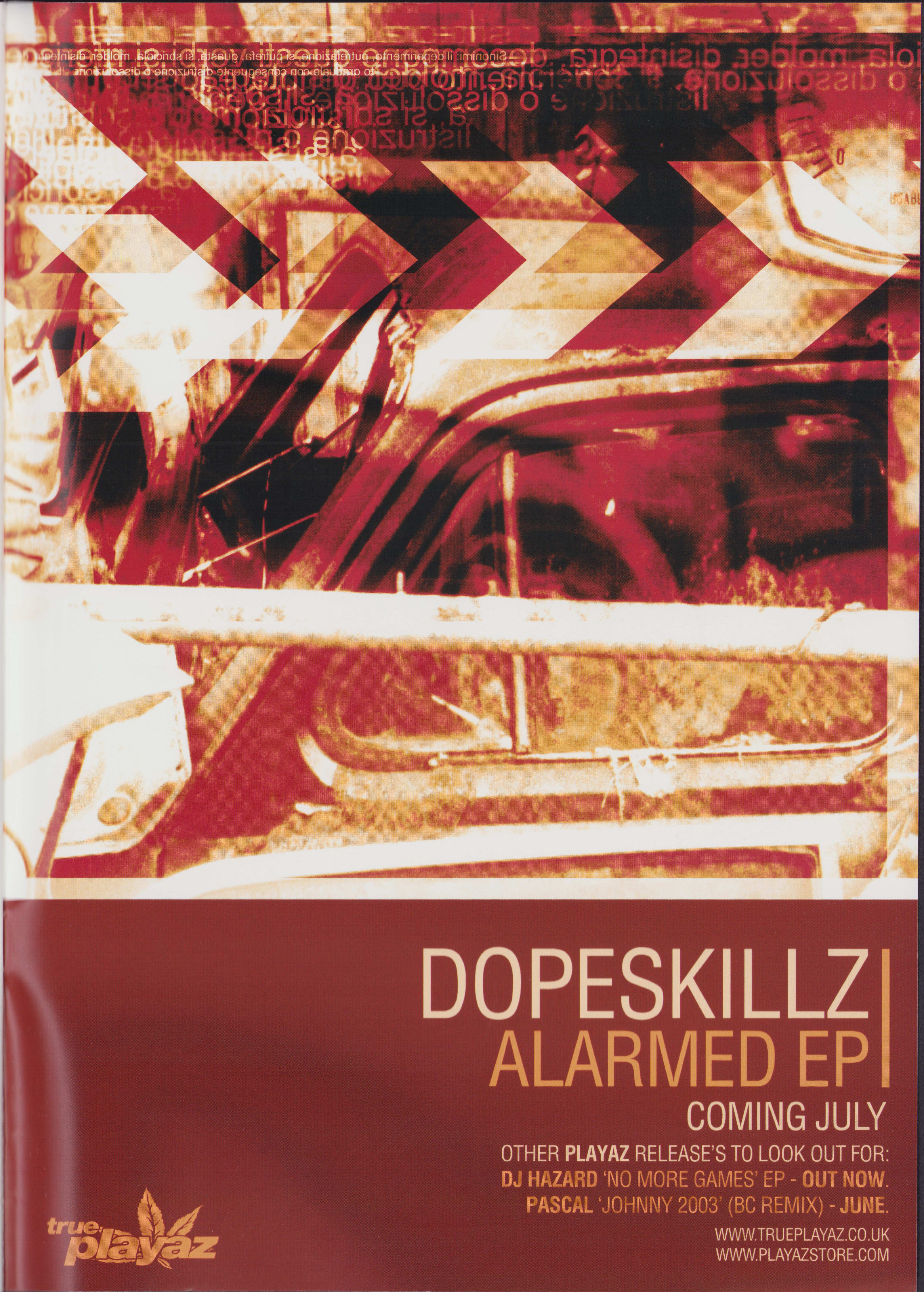
Who does the beats?
"I do em."

What's the funniest thing you have ever done?
"Tricked my sister into believing I had a real Gremlin at my mates house."

What's the most embarrassing thing that has happened to Pitman?
"An old slapper tried to chat me up at a show, she looked like my auntie's dog's arse mate."

Who would the perfect Mrs. Pitman and why?
"No women would put up with me, no ones perfect anyway."

How have you been excepted in London and outside the UK?
"I'm treated the same everywhere, a mixture of heads, pub boys, hoes, and twats. Everywhere's the same."

How did you get ya spot on BBC Three? Tell us about that...
"They contacted me and asked me to get all coalie on the TV so I said you come to the pits and I'll be here, bring a camera and I'll do the rest. I did four tracks for it."

Any last things you wanna add?
"Yes, can all mag writers stop quoting my lyrics wrong, if you really must print shit, get it right."